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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

CAROLS, RELIGIOUS FOLK-SONGS, AND SPIRITUALS AND THEIR CONTRIBUTIONS TO CHRISTIAN SONG.

Submitted by

Mary Grace Martin

(A.B. Goucher College, 1921)

In partial fulfilment of requirements for

the degree of Master of Arts.

1928

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Folk songs
Negro songs
Series

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The Carol, The Religious Folk-song, The Spiritual
And Their Contributions to Christian Song.

We need not look about us far today until we see that those things that have come down to us from the past are frequently valued more highly than those things made in our modern times. It is the antique furniture, the ancient porcelain, or early art that is commanding the highest prices in our shops. But doubtless some of these very things have passed through the hands of generations who have valued them lightly, and happy is the man who has discovered a valuable antique in his house.

It has therefore been suggested that we examine our modern church hymnody to see whether in it we possess some valuable gems of song whose real worth we have not appreciated. Particularly do I refer to those songs that have been made and cherished by former generations and are known as carols, folk-songs, and spirituals. How many of these do we find in our modern hymn collections? Or how far have these songs influenced our modern hymn-singing? Since the majority of the hymns we sing have been written by literary hymn-writers since 1850, shall we say that hymn-singing is a new art? Or do we find traces of thought and song that date to much earlier periods?

At present many organizations are bending their efforts to promote a revival in hymn-singing among people. The National Federation of Music Clubs is holding hymn-singing contests; monthly meetings for the ministry and layman have been organized by the National Hymn Society which also offers prizes to stimulate new

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hymns; many denominations have appointed special commissions on church music to help propagate hymn study; and local churches are even holding hymn-rehersals for their congregations so as to promote better hymn-singing.

Since he who has an appreciation of what he is singing may be said to sing better than he who has not that appreciation, an investigation into the relation of folk-songs to hymnology may be valuable in this renaissance of hymn-study. We have therefore reviewed briefly the fields of the carol, the religious folk-song, and the spiritual in an effort to produce greater appreciation of these songs as we hear or sing them, or their themes expressed in modern hymns.

In investigating these songs, it has been found difficult to separate entirely a study of the text from music. Consequently some mention is made of the development of music in relation to folk-singing although primarily we aim to consider the texts offered in these various fields. Although spirituals and carols might also be considered as religious folk songs, the writer has chosen this classification because of the abundance of material falling within these classes. They merely represent different branches of the same tree of song. In the study of religious folk-songs, some countries, as Germany, are extremely rich in religious themes, and merely a few have been treated here. However, in many countries the secular folk-songs had to be searched for suggestions of religion. Due to a limited knowledge of languages, the writer has had to depend chiefly on translations, and undoubtedly more religious folk-songs exist than have here been found.

What relations then, if any, do these special types of song

bear to the songs of Christendom? Have they made any contributions to the field of religious songs, or must they be ostracized entirely from such an association? Before casting a harsh judgment, let us consider the development and content of some of these several phases of song.

PART I

THE CAROL

Early Music: Although there seems to be some question in the evolution of the art of music, as to whether instrumental music preceded vocal, or rythm preceded melody, it seems reasonably clear that primitive music was not a free, independent art, but that it arose under the stimulation of religious emotions, and was usually connected with poetic recitation and dancing. Thus primitive music was designed not merely to please the ear, but developed with a distinct utilitarian purpose. It might well be called a social art.

With the simple, unharmonic music which found its place in military operations, at feasts and private convivial gatherings, there were associated moral, religious and patriotic ideas. Thus music possessed a distinctly religious use from the beginning. Ambrosein "Geschichte der Musik", has said, "The music of the Hebrews was divine service, not art".

Though only a few doubtful fragments of pré-Christian melodies have come down to us, fortunately some of the poetry with which early music was associated has been preserved. We need but to look to ancient Hebrew literature to find an abundance of lyric poetry. This, like poetry of other nations, was always intoned or chanted. A traditional survival of such usage can be observed today in the service of a modern Jewish Synagogue. The peculiar

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characteristic of Hebrew poetry known as parallelism, probably contributed more to the development of song than any other ancient poetry, because of its natural adaptation to antiphonal singing, as evidenced in many psalms. In II Chronicles 5: 11-16, we learn how Solomon organized the priests and Levites for the elaborate temple ritual that then prevailed, and that church choirs are not as modern as we think they are. Later we are told not only of the revival of the use of songs of David and Asoph in public worship, (II Chron. 29:28-30), under Hezekiah, and of the special companies of "chief singers", (Nehemiah 12:45-46), but also of the integral part of song in celebrating the laying of the foundation of the temple, (Ezra 3:11).

Greek music like Hebrew music, was subjective to poetry and pantomime until about 400 B.C., and was indispensable in religious ceremony, games, festivals, and social functions. Religious cults as those of Apollo and Dionysos, gave stimulus to musical progress, so that gradually music began to develop as a free, independent art. Recognizing the common element of rythm, the Greeks also perfected the synchronous use of music, poetry, and action in the form of drama. We shall see how the carol has partaken of these very same elements, for originally it not only involved music and a kind of poetry, but also action.

Ancient Rome seems to have made no singular contributions to musical progress, instrumental or vocal, but we may credit Rome with the preservation of a temple ritual, though degenerate in form to that of the Hebrews or Greeks, in which the roots of carolry may be found.

Derivation of the word, 'carol'. The origin of the word 'carol' seems to be somewhat obscure, but from all derivatives

seems to be clearly associated with dancing and choral singing. In its earliest sense, it appears to mean 'dancing in a ring', for it seems intimately connected with the old Latin word, 'carolla', meaning 'a little ring, a garland, or a circle'. Furthermore, the old French 'carole' or 'querole' suggests a song that is sung and danced at the same time. These two aspects of singing and dancing are implied by Dante in the "Paridiso" where he employs the word 'carola' to signify a singing-dance, and by Chaucer in his "Dreame", when he says

"I saw her daunce so comely (22)
Carol and sing so sweetly".

That motion or movement was an early accompaniment to carol singing is further evidenced by some of the early preductions of Fra Angelico or Botticelli where the caroling of angels is interpreted not only by open mouths, but by ethereal fluttering of wings as well. Sometimes the angels are even portrayed as engaging in a circle-dance in expressing their joy at the birth of Christ.

Though probably not original with the Hebrews, the combination of dancing and singing was frequently employed by them as a means of expression of worship in moments of exultation. Psalm 150 is an exhortation to praise God in this manner. The religious dance not only contributed a part to Greek and Roman ceremonies, but also to the elaborate ritualistic ceremonies of the Druids in Britain in their worship of the sun, mountains, or rivers. Perhaps we can even trace some of the ritual later developed by the Christian Church to such Druidical origin.

By the fourteenth century, England had borrowed the French word 'carole', applying it to secular songs. However through the course of time, the term became associated almost entirely with the Christmas season, applied alike to songs or sacred character

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and to songs of revelry. To the French, these sacred Christmas carols are known as 'Noels', and to Italians as 'L'novelle'. Although perhaps most of us have learned to associate the word 'carol' with Christmas, we shall see that a number of carols have developed around other church festivals, as Easter, and about notable saints, as Stephen.

Carol distinguished from hymn: We have already inferred that carols may be considered as either secular or sacred. The latter group comprises those of a scriptural nature, suitable for church or street caroling, while the secular carols are of a lively, convivial nature, suited only to social revelry. Sacred carols may be distinguished from hymns according to the definition of St. Augustine who said, "Know you what is a hymn? 'Tis singing, with praise of God". Since many religious carols are sacred lyrics not directly addressed to God in words of praise, or promoting his glory, they cannot rightly be called hymns. In fact, many of our songs employed in modern church use partake more of the characteristics of the carol than of the real hymn.

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grow. He ordained that on the eve of the nativity celebration, the people gather in public church service and sing the "Angels' Hymn". Thus the 'Gloria in Excelsis' became the first carol used by the Christian Church, and after this the practice of singing other sacred songs was encouraged. Christmas carols even replaced the old heathen festival hymns as the Delphic Hymn to Apollo or the Olympian games hymns.

With the rise of Church hymnody under Cyprian and St. Ambrose, 4th century, the sacred carol as a part of church music became imbedded in ecclesiastical liturgy. To Aurelius Prudentius of this period is sometimes conferred the title of the earliest carol-writer. He frequently composed Latin hymns for special occasions, some of which fall into the class of carols, as "Quid est quod arctum circulum" which has twenty-nine stanzas.

That dancing was frequently associated with these early church festivals is evidenced by the warning of Gregory Nazianzen to guard against excess in revelry and to refrain from dancing and evergreen decorations at Christmas time, which he considered as a heathen practice. Other repressive decrees issued by the church followed during the 5th and 6th centuries, and show that revelry was usurping a place in the sacred church festivals. That carols were then in use is verefied by St. Jerome.

However with the era of St. Augustine in England, an attempt was made to substitute instead of prohibiting the plays which tended to accompany these solemn festivals. Augustine suggested that if the people must have plays and songs at such times, to let them be plays of divine mystery and miracle, and songs of the church. Consequently the drama grew up within the church. The clergy became the actors, presenting legends from sacred books and stories from

the Old and New Testaments, particularly the Passion Play. Although Gregory Nazianzen, 4th century, had attempted to banish pagan plays from the stage by introducing select Bible stories, it was not until the 9th century that the mystery and miracle plays became well established. As music was an essential part of these plays, the songs were preeminently carols, and consequently carolry received a great stimulus. Helmore considers this period as the birth-period of the carol.

Although these mystery and miracle plays were introduced primarily to teach Bible stories to those who could not read, as an agency to popularize religion, they failed miserably. These spectacular exhibitions originally given by the monks, naturally attracted large crowds. Though at first given in the sacred abbey, these performances soon passed to traveling stages, thence to the schools and universities, and thus secular plays arose. From the beginning carols were sung on the stage, as in the "Second Shepherd's Play", (Towneley Plays) or the 'Pageant of the Shearmen and Tailors', (Coventry Plays). Sometimes carols served chiefly as intermezzi between scenes of the plays, just as music is played between acts of modern drama. However these carol-interludes became so popular that soon the carol-singing rivaled the action of the play. At times the audience even joined the players in marching about the town after a performance, singing the carols. Thus the custom of carol-singing apart from the plays naturally developed and was well established by the 15th century.

With these secular influences, the church plays readily degenerated into "holy farces", of which the Feast of Fools and The Donkey's Festival are examples. The former, mentioned by Beletus, 1182, was celebrated on New Year's day as one of the recognized

revels of the Christmas season. For it, was elected a Bishop or Pope of Fools with a group of attending ecclesiastics. One of the ridiculous ceremonies was the shaving of the Precentor of Fools on a stage in front of the church before a jeering populace. Their ridiculous attirement often represented monsters to arouse fear or laughter. Indecent songs were sung from the choir, rich puddings eaten from the altar, and dice played on the altar during the celebration of mass. The incense smoke was that arising from old, burning shoes. After a benediction given by the pope, the players hilariously paraded the streets of the village, singing the 'Prose de l'Ane' which the service contained.

The Donkey's Festival was another dramatic farce instituted in honor of Balaam's ass. Moses, David, Balaam, six Jews and six Gentiles were represented as well as Virgil, a Gentile prophet, and a translator of Sibylline oracles. These paraded through the church, chanting and conversing on the Nativity and the Kingdom of Christ. Sometimes prophets came forward and delivered a Messianic passage. During the service, the donkey clad in precious priestly ornaments, was led to the middle of the choir while the processional hymn, 'Orientis Partibus', was sung in praise of the ass. The service lasted all night and part of the following day forming a strange medley of ridiculous things. Wine was distributed to thirsty choristers at a given signal in the service, while at other signals the donkey was supplied with drink and provender. In the middle of the service, at a certain anthem, the animal was conducted to the nave of the church and the people, mingling with the clergy, danced around him, imitating his braying.

A simple representation of the Nativity was introduced by

St. Francis at Grecia, near Assisi, 1223 A.D. A crib or Creche was set in the rude surroundings of a stable tenanted by ox and ass. W. J. Phillips claims that it was here that the first carol was sung. Some of us may be inclined to question this statement, but we shall readily agree that the field of mystery and miracle drama proved to be quite fertile for the growth of carolry. Even many of the Annunciation and Shepherd carols or lullabies not used in plays reflect in their dramatic treatments, the influence of religious drama.

Another influence that must not be overlooked is that of the rise of sequences. Some writers even regard these as the true source of carols. The sequences arose from the singing of "Alleluiah" sung on festal days at the end of the 'gradual' between the 'Epistle' and the 'Gospel' in the liturgy. The last syllable was prolonged to embrace a number of musical notes. During the 9th century, the custom arose of adapting words to these notes and these words became known as 'sequences'. Naturally some of these sequences were based on the same content as carols and might be classed as carols.

The demand for court music to which carols made their contributions, grew up with the secularization of plays. John Dunstable, to whom is accredited thirteen carols in a manuscript roll of Trinity College, was the famous court musician of Henry VI who preferred songs wherein men "give the praise to God" rather than those that suggested the martial strife of the times. Among these we find a number of Christmas carols as, "Hail Mary, full of grace, Mother in Virginity", "Nowel sing we now all and some, For Rex Pacificus is come", and "What tidings bringest thou, messenger, Of Christe's birth this jolly day". There is also one for St. Stephen's

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day among this group. Having been educated for the church, Henry VIII himself is even supposed to have contributed some sacred song verses to the class of carols. William the Conqueror and Charlmagne encouraged and extended the use of plays through the establishment of marts and fairs, which in turn popularized carols. Even many of these court carols were concerned with the story of the Nativity and comparatively few of the secular type written before the Reformation have survived. Frequently even in the secular carols, the religious element was oddly suggested as when the boar was used as a symbol for Christ, or when a carol of revelry was sung to the tune of a purely sacred carol, as the singing of "Bring us in good ale" to the tune of an Annunciation carol.

Furthermore, we must not neglect to mention the influence of the Troubadours and Meistersingers on carolry. From the 11th to the 13th century, the Troubadours of Provence, each accompanied by his instrument, were ready to sing on every theme from love and battle to Diana and the Virgin. In Germany the Minnesingers, after a quaint announcement of the lesson which the song was to include, would sing in secular strains of the hopeful and serious aspects of this transitory life. A little later, (15th century), the Meistersingers, guilds of artisans, cultivated the arts of music and poetry in such a way as to encourage vocal singing among people. In England there were Gleemen and minstrels to sing new-born lyrics as well as the older ones. Thus arose a wave of lyricism which spread over Europe. Though Latin held sway in prose and many of the sacred carols for a long time, native languages struggled into assertion, and the Latin gave way to English, French, German, or Italian.

Many of these pre-Reformation carols bear marks of making by the people and therefore might be called folk-songs as well. This is evidenced by the fact that a carol often appears in different versions, where stanzas are omitted. Added or altered sometimes to the extent of changing the meaning. This is probably due to oral transmission.

With the Reformation, the growth of sacred carols was stunted. Some of the chief sources of inspiration of the older carol-writers were buried by the Reformation for the worship of the Virgin or the glorification of divine Motherhood was recognized as inconsistent with the new-found faith. About this theme had developed a large percentage of the early carols. The very dramatic elements of the Nativity became subject to a more salvatory theme, although shepherd carols continued to persist in treatment because of the prevalent interest in pastorals. Carols for the saints' days became almost useless.

A revival of the older Christmas customs with joyous mirth after the Reformation undoubtedly stimulated the use of secular carols. However religious song continued to develop, but under the types of hymns and chorales instead of carols. In fact relatively few sacred carols originated after the Reformation, for either they kept so rigidly to ecclesiastical material that they fell more readily into the class of hymns, or they were so elaborate in form and metaphysical in tone that they were beyond the singing ability of the commoner. It is questioned whether any good carols, secular or religious, originated after the Reformation until the relatively recent attempts at deliberate imitation of the old forms. Miss Rickert places the blame for the extinction of the practice of

carol-singing with Puritanism, in that it discouraged Christmas revelry and the use of music as a means of religious experience. However we may give credit to the 18th and 19th centuries for preserving for us the old traditional material by means of the broadsheet publications.

This brief sketch of the history of carols can but introduce us to the many influences which affected the development of carolry. Let us now consider the themes and content of some of these carols.

Themes: The subject-matter of sacred carolry centers about the life of Christ. Of the hundreds of carols thus related to the life of Christ, by far the majority is concerned with his early life, or the Nativity. Besides the Christmas theme, we also find groups of carols depicting special incidents of Christ's life, especially those related to the Easter season. Then there are also those carols which are related to other church festival days or sing the praises of early saints. Narrative carols and nature carols may be considered as separate groups also.

Of the Nativity carols, a wide selection is possible. There are those in honor the the Virgin Mary, carols of the Annunciation, carols of the birth of Christ, carols of the shepherds, or carols of the three kings.

The Virgin carols belong almost entirely to the pre-Reformation period and exhibit much lyric beauty. The ecclesiastical origin of these is frequently reflected in the mingling of Latin with the English or French, as "Saint Mary, mother mild, Mater salutaris", or

"Ave maris stella,
The star on the sea,
Dei mater alma
Blessed may she be!" (15)

carol-singing with Puritanism, in that it discouraged Christmas revelry and the use of music as a means of religious experience. However we may give credit to the 18th and 19th centuries for preserving for us the old traditional material by means of the broadsheet publications.

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Themes: The subject-matter of sacred carolry centers about the life of Christ. Of the hundreds of carols thus related to the life of Christ, by far the majority is concerned with his early life, or the Nativity. Besides the Christmas theme, we also find groups of carols depicting special incidents of Christ's life, especially those related to the Easter season. Then there are also those carols which are related to other church festival days or sing the praises of early saints. Narrative carols and nature carols may be considered as separate groups also.

Of the Nativity carols, a wide selection is possible. There are those in honor the the Virgin Mary, carols of the Annunciation, carols of the birth of Christ, carols of the shepherds, or carols of the three kings.

The Virgin carols belong almost entirely to the pre-Reformation period and exhibit much lyric beauty. The ecclesiastical origin of these is frequently reflected in the mingling of Latin with the English or French, as "Saint Mary, mother mild, Mater salutaris", or

"Ave maris stella,
The star on the sea,
Dei mater alma
Blessed may she be!" (15)

The Latin text frequently comes at the close of a stanza, as

"Holy maiden, blessed thou be,
Godes Son is born of thee;
The Father of heaven worship we,
Regina celi, letare." (15)

Benedicamus Domino, Christe Redemptor omnium, Jesu, Fili virginis, Mirabile misterium, Nomen Maria virginis, Nunc gaudet Maria, Quia Salvator mundi natus est, are but a few examples of the numerous Latin expressions introduced in these carols.

We see the purity of the virgin extolled in those carols which compare her to a lily or a rose. She becomes "the flower of the flowers", or the rose from whose "bosom a Blossom sprang", a rose containing "heaven and earth in little space". This type may be represented by such carols as "There is no Rose of such virtue" or "Of a rose, a lovely rose, And of a rose I sing a song", both of the 15th century. In another, "Alma Redemptoris Mater", Mary is represented as a bird to whom Gabriel came with a light.

Again, Mary's praise may be sung by proclaiming her sovereignty as queen of heaven as in "She may be called a Sovereign Lady", or "Queen of heaven, blessed may thou be". In another she is "Queen of everything". Her personal qualities are not neglected for in these carols we learn she was a "bright" lady, "both good and kind", thoughtful of all persons and possessing great beauty for she was "so fair of face", and in another "so lovely, so good to see" and "so buxom".

Or again we may see Mary "alone by a woodside", sitting under a tree meditating upon the prophesied event. She pictures herself playing with the Child or swaying Him to sleep as she sings a lullaby.

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keep quite close to the Bible narrative and therefore are slightly less original than the former type. A peculiar geographical error is introduced in one where we learn that Gabriel was sent by God "from Nazareth to a city of Galilee". This sacred carol seems to have been sung to the tune of a very popular drinking song. In these annunciation carols we learn of Gabriel,

" that angel bright (14)
Brighter than the sun is light",

who came "down from the Trinity", "graciously greeted" the maiden, and delivered his Divine message. Most of these carols contain a refrain, frequently in Latin, either emphasizing the greeting as "Nowell" or "This said the angel Gabriel". In one of these carols depicting the event verse by verse, a curious refrain occurs inferring the event of birth as already having taken place,--

"What, heard ye not the King of Jerusalem
Is now born in Bethlehem"? (15)

Another, probably written in Scotland after the Reformation, "The Conception of Christ", introduces a lullaby refrain into the annunciation episode.

Then there are those carols which treat the Nativity chiefly from the historic and dramatic standpoint. Many of these also emphasize the Incarnation, the coming of God upon the earth in the person of His Son, Christ. We are told that the event of this remarkable birth took place about midnight, when

"The stars shone both fair and bright
And angels sang with all their might".

Within this class of carols are included those concerning the shepherds and the three kings. Tho the adoration of the Magi was one of the popular themes portrayed in drama during the Middle Ages,

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the carols of this theme that have survived are not so numerous as those about the shepherds. However there remain enough to vividly portray the pageantry of the three kings as they come from the East and present their gifts of adoration. Doubtless it is these carols that have preserved the ancient tradition that Balthazar was the eldest of the Magi and the first to kneel before the Babe, recognizing his Kingship and presenting a golden crown, that Melchior, "the middlemost king", in honor of His Priesthood presented incense, and that Jaspar, the youngest, recognized His suffering and Knighthood and presented myrrh. We are also informed that this visit of the Wise Men took place on the "twelfth day" after the birth of Christ. In the carol, "Now is Christmas Ycome", we learn that these three kings "in rich array" came from Galilee to Bethlehem. On their journey they met Herod, "that moody king", who inquired from whence they were come and requested them to return to him with news of the Child. Returning to their homes without reporting to Herod causes him to proclaim the slaughter of the innocents and so,

"The children of Israel cried, 'WaWa!'
The mothers of Bethlehem cried, 'Ba,Ba!'
Herod, that wretch, laughed 'A-Ha!'
And said
The King of the Jews is dead".(13)

The shepherd carols secured their greatest popularity during the late 16th and early 17th centuries, undoubtedly due to the development of pastorals. In many of these the number of shepherds to whom the angels appeared is limited to three, as is found in an early version of our familiar "First Noel". And what strange gifts the Christ-Child did receive! One group of shepherds offer Him a pipe, a hat, and mittens, while another group presents "a bob of cherries", a bird, and a ball to "go to the tennis". In "The Jolly

Shepherd Wat", we have a picture of a single shepherd, sitting alone on a hillside with his dog tied to his girdle. Not being able to sleep, he looks up to see his sheep scattering in fear while he beholds "a star as red as blood". Immediately he hastens to find the Christchild, leaving his sheep to the care of his faithful dog. Arriving at Bethlehem "he sweat" for "he had gone faster than a pace". Finding Jesus in the manger, he offers his pipe, his scrip, his tar-box, and his skirt, and then skips away quite joyfully to resume caring for his sheep.

By 1600 some of these shepherd carols had attained much literary beauty as revealed in "Sweet music, heavenly rare", or

"You gentle flocks whose fleeces pearled with dew,
Resemble heaven, whom golden drops make bright"---

or

"Lo! how the firmament within an azure fold (15)
The flock of stars hath pent that we might these behold".

The angelic event so beautifully described in the familiar carol, "While shepherds watched their flocks by night", is similarly portrayed in many earlier carols. In one, the shepherds on learning of the good news began to sing "all even in a rout", "Falantidingdido", a rather nonsensical term including the word 'tiding' and therefore likely expressing extreme joyousness. In another one of these shepherd carols we learn the purpose of the hay was to keep the Christchild warm, since

"For want of clothing they did Christ lay
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In a collection of French carols, the theme of adoration is extended further to that of "three little shepherds" and to the public in general. One man, hearing the good news, runs excitedly to his neighbor and advises him to "arise promptly", run to the creche, and enter within the stable to adore "This chubby Babe, this ineffable Child". The neighbor is further urged to offer some gifts, preferably choosing the best of his sheep and to give it from the bottom of his heart.

Another class of carols closely related to the Nativity, are the lullabys. These were probably suggested by the dramatic representations associated with the creche in the churches. In many of these lullabys, the Child is in a cradle or being rocked in Mary's arms, and as she gazes down into the sweet face of her Child pondering over His future, He replies to her questions with mature understanding. He not only prophesies that He will live with His mother "for thirty winters and more", but also how, because of Adam's sin He will be "hanged on a tree". In another He tells how

"Upon the cross they shall me cast
Hand and foot, nail me fast" (2)

or again how a spear shall "clave my heart in three". In still another He tells How He will be brought into Caiaphus' hall where Caiaphus is "bishop", and after false witnesses are heard, how He will take His cross and carry it up a hill to Calvary.

These lullabys also reveal the tender motherly affection of Mary as she played with the Babe in her lap and

"With lips culling His
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The quaint singing rythms of the refrains also increase the poetic beauty of these lullabys, as illustrated by

"Lullay, mine Liking, my dear Son, my Sweeting,
Lullay, my dear Heart, my own dear Darling",
or
"By-by, lullaby, by-by, lullaby,
Rocked I my Child", (repeated). (15)

One of the French lullabys, "Between the ox and the gray ass", pictures the little Son sleeping in "the two arms of Mary", while a thousand divine angels or seraphims hover about. Then the scene is changed abruptly to the King of Kings on the cross between two thieves, while a thousand rioting Jews are "spitting about". Finally it returns again to the sleeping "Emanual" on "this fine day so solemn" and the "thousand seraphims".

Some of the most beautiful carols are those which depart from the Scripture material and give us imaginary scenes from the childhood of Christ. Although some of these carols are likely based on early traditional stories of the life of Christ, others were probably created by 14th century imaginations.

Perhaps one of the most interesting of these carols is that of "The Holy Well". This legend tells how "one May morning", Jesus like many children requested permission to go out to play. This permission was granted with the mother's warning

"And let me hear of no complaint
At night when you come home". (20)

Going "as far as the Holy Well", he there met a number of apparently "fine" children whom he greeted with a blessing of God and with whom he requested to play. But "they were lords' and ladies' sons" and "made answer to him, 'No!', chiding him of his lowly birth in an oxen stall.

Thereupon

"Sweet Jesus turned him round
And he neither laughed nor smiled,
But the tears came trickling from his eyes
Like water from the skies". (20)

Sharing his hurt feelings with his mother, Mary became indignant and suggested that he "take away those sinful souls and dip them deep in hell". But the loving and merciful spirit of the Christ-child is revealed as he gently answers

"Nay, nay, that must not be,
For there are many sinful souls
Crying out for the help of me". (20)

(This carol is quaintly illustrated by drawings found in "Old English Carols", Shopcott, page 23.)

A somewhat different attitude is assumed by Christ in "The Bitter Withy", a carol representing another version of the same original theme as the former. In this one Christ asks definitely for permission to "go play at ball". When scornfully refused permission to join the three "lords' and ladies' sons" in their play, he builds "a bridge with the beams of the sun", over which he passes followed by the children, but unfortunately this bridge must have broken, for "drowned they were, all three". The mothers of these children excitedly request Mary to call home her child, which she does, and the sad consequences that follow become very real to youthful readers, for

"Mary mild called home her child
And laid our Savior across her knee,
And with a whole handful of bitter withy
She gave him slashes three". (2)

Thereupon Jesus curses the tree from which the withies were taken saying "it shall be the very first three that perishes at the heart". This incident seems to have been represented by a fresco at Lucca.

Another develops quite a different theme, introducing miraculous elements. One cold day, when the garden was bare, the Child

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Jesus "wrapt in holy thought" walked out to seek "calmness and rest from worldly things". His mother soon missed his presence in the home and hastily sought him. "Through chilling snow", forcing her way "mid branches black and sere", she called to him lovingly to speak his distress to her. His distressed look of "saddest grief" vanished with "a smile of love so deep" that the dismal winter miraculously changed to budding spring with scented blossoms and flowing fountains. "Summer and Spring did with each other vie" in offering him "the fragrance of their store". Birds "chanting sweet notes" began to fly about, while white lilies entwined his mother. The passion-flowers bound his head, signifying the suffering he "must soon endure". Hidden in the wreath were many thorns yet he placed it on his head joyfully, and so "sorrow, like snow, will melt if He but smile".

Another garden legend, translated from Russian by G. Dearmer, tells us that when Christ was still a child, he kept a small rose garden and took pleasure in weaving the blossoms into garlands. One summer day, a "troop of children" passing by spied the roses and plucked them, crying in scorn to Jesus, "Do you bind roses in your hair?" The Boy humbly replied that they might have all but "the naked thorns". Then making a crown of the thorns, he pressed it down on his fair forehead till "red drops of blook like roses sprung".

Besides a number of Christmas carols, Yvette Guilbert's collection of French carols includes a number based on incidents in the life of Christ, as the presentation in the temple, the flight into Egypt, the arrival at Heliopolis, and the return to Nazareth. Incidents from his later life are also caroled in "Jesus driving away the merchants in the temple", "Christ seeking his

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apostles", or "Christ living in poverty". Women connected with the life of Christ form the theme in "St Martha and Mary Magdalene", "Mary Magdalene in the desert", and "The Samaritan".

There is another group of carols which might be termed as narrative carols. The above carols might also be included in this group. These narrative carols are not necessarily related to the life of Christ, although many of them are.

A French carol tells us of the marriage of Mary by a priest in the temple when she was but fourteen years of age. Another tells how Joseph returned home one day and told of the proposed trip to Bethlehem. He requests Mary to arrange his wearing apparel and carpentry tools as if he were taking them along, and they depart from Nazareth.

Again, we are told of their arrival at Bethlehem about six o'clock in the evening. Requesting lodging at an inn, the keeper replies his house is full of guests. The night-watchman cries "seven o'clock". Joseph unsuccessfully continues to seek lodging at "The Three Crowns", "The Mag-pie", and "The White Horse", while the town-crier calls eight, nine, and ten o'clock. At one place a kindly hostess shows sympathy for Mary, and allows her to rest on a bench while Joseph seeks, but the lady's husband accuses her of porch gossip and calls her inside while Mary is left alone. After eleven o'clock in this terrible plight, Joseph can but find a lowly stall in the darkness, and at the twelve strokes of midnight, angels sing "Noel, Noel, Noel, A Child Divine is born".

The famous "Cherry-tree Carol" pictures Mary and Joseph travelling to Bethlehem. It is here we are specifically told that Joseph was "an old man". Seeing a tree loaded with cherries, Mary requests Joseph to pluck some for her. On his unkind refusal to

pick them, the unborn Babe commands the tree to bow down. Thereupon the tree bent low, and Mary plucked some of the red fruit herself.

Another traditional carol preserves the imaginary theological discussion carried on by a carnal, (crow) and a crane, concerning the Nativity. After the story of Christ's birth, the theme goes to Herod. The star shining into Herod's chamber is spied by his wise men who explain its meaning to Herod. Doubting this

> "'If this be true', King Herod said,
> 'As thou tellest unto me,
> This roasted cock that lies in the dish
> Shall crow full fences three'". (14)

Thereupon the cock became freshly feathered, arose from the dish and crowed. Convinced of the truth, Herod then orders his men to slay all children under two years of age. In the meantime, Mary, Joseph and Jesus have travelled into Egypt. Weary from travel, while resting, the Baby Jesus speaks,

> "Come sit thee down with me,
> And thou shalt see how those wild beasts
> Do come and worship me". (14)

Thereupon "the lovely lion" came unto them and was proclaimed the king of the wild beasts by our Lord. Then came a husbandman to sow some corn in the field. Miraculously, at the words of Jesus, the corn sprung up immediately after it was sown so that the farmer could reap it the same day. The farmer recognizing the Savior, fell down and worshipped Him, but before leaving, Jesus said

> "If any one should come this way
> And inquire for me alone,
> Tell them that Jesus passed by
> Whenas thy seed was sown". (14)

Scarcely had Jesus left, when Herod and his train of furious men inquired whether Jesus had passed and the farmer answered as advised. Herod, seeing the harvest already gathered, reasoned

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"It's full three quarters of a year
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and so ordered his men to cease pursuing and turn back.

Another type of narrative carols is represented by "I saw three ships come sailing in" or "Christmas Day in the Morning". This exists in many versions, but all reflect the joy brought to earth on Christmas. The ships bear Joseph and "His fayre ladye", and strangely these passengers are en route to the inland town of Bethlehem where the great event is to take place.

Although most carols as we have said are directly or indirectly related to the life of Christ, a variation from this is illustrated by the old carol, "Dives and Lazaraus". This is based on the Gospel parable of the rich man who refused food to the beggar, Lazaraus. Two pictures are vividly presented,--the one where two angels are escorting the beggar to heaven where he is "to sit upon an angel's knee", the other where two serpents, coming from hell, escort the rich Dives to a place where he is to "sit upon a serpent's knee".

Although the greatest number of carols center about the early part of Christ's life, particularly the Christmas theme, the passion week of Christ's life has furnished the theme of some carols. A French carol "The Passion", presents some unique suggestions. It tells how He wandered "seven long years without shoes", how He fasted forty days and then took "a few drops of wine and an orange" which He shared with some angels. Later, entering Jerusalem on a Sunday morning, He was greeted by a number of Jews who showed Him great honor with their "hats and palms". St. Peter called the attention of St. John to the great reverence of the people but Jesus hearing it said that treason was underneath it.

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The cruel death which Christ suffered on "Good Friday" at the hands of "cruel Jews" is vividly portrayed in "My Love that Mourneth for Me". This may also be emphasized by a refrain as, "God was reigning from the tree", an allusion to Psalms 96:10, which in an older translation read "Tell it out among the nations, the Lord hath reigned from the tree".

The commendation of Mary to the care of "John Evangelist" is oddly told in "All under the leaves, and the leaves of life". Mary and some friends are seeking for something among "the leaves of life". Thomas meeting them inquires what they are seeking. They answer "Jesus". Thomas sends them down to the town saying,

"There you'll see sweet Jesus Christ
Nailed to a big Yew-tree". (1)

Finding Jesus, he comforts his mother saying, "I must suffer this for Adam and Eve", and then commends her to John. Appreciating John's attention, Mary nevertheless replies

"But more welcome my own dear son
Whom I nursed on my Knee". (1)

However not all carols of the Easter season bear the sad tone of the Passion. The joy and gladness of the resurrection was felt by our mediaeval friends as it is by us to-day. Listen as the 15th century sings:

"Sing of joy, joy, joy,
Sing of joy, joy,
And to-day raise the lay,
Gloria in Excelsis". (10)

The following stanzas sing "of rest", "of peace", and "of hope". The new life expressed by nature with the coming of spring is not ignored in early carols, for there too can we sing of "smiling flowers", "springing buds", "singing larks", "gay fields", or "fluttering breezes", even though we might have to sing some of it

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in Latin. The experience of Mary Magdalene at the tomb is told in "O Christe Rex Piissime", and the joy of the occasion expressed by the refrain, "Alleluia, Alleluia". The victory over death and sin is frequently emphasized in connection with "this morning of Salvation", and sometimes the shortness and uncertainly of life is mingled with the Easter theme as in "Cum sit omnis caro foenum".

Besides the Christmas and Easter carols, there are those written primarily to honor some of the early saints. Of these St. Stephen seems to be honored mostly. Perhaps this can be accounted for through the "Carol of St. Stephen", which closely relates the saint to the Christmas story. This carol is founded on a legend that at the time Christ was born, Stephen was a "Clerk" to king Herod. Coming from the kitchen "with boar's head in hand", Stephen beheld the bright star of Bethlehem. He became so excited that he dropped the boar's head and rushed into Herod's hall saying,

"I forsake thee, Herod
And thy werkes all.
There is a child in Bethlehem born
Is better than us all". (13)

Herod, puzzled at Stephen's action asked his men "What ailed him?", and then becoming angry, he says that such an event is as likely to happen as the capon on the dish before him is likely to crow. Immediately the capon arose and crew "Christus Natus est". This infuriated "Herod and his lordes all" that they drove out Stephen and stoned him,

"And therefore is his even
On Christes' owne day". (13)

In another carol, the Jews are reproached for their cruel treatment of Stephen. They are accused of pulling him about the town, after which Stephen meekly kneeled down "while the Jews cracked his crown" by throwing "great stones and bones" at him which

finally "burst his veins" and killed him. "Eia, Martyr Stephane" depicts the stoning scene employing an alternate line of Latin. The courage with which Stephen faced his pain and suffering is the theme of another carol, "Pray for us that we be saved, Protomartyr Stephane".

A number of saints are mentioned in the carol, "Welcome Yule", which names the saints days observed around the Christmas season. Among these are Stephen, John, Thomas, the Innocents, etc. Several carols are dedicated to St. John, "Christe's dear darling", "clean of heart", who laid on Christ's breast and went with him before Pilate, "Forsaking him not" and wishing to die with him. Another one requests John to "Pray for us to the Trinity", repeated as a refrain. Later carols are written in honor of Saints Andrew, Peter, Thomas, Phillip, James, Mark, Matthias, Barnabus, Bartholomew, Matthew, Luke, Simon, Jude, and Paul.

Another group of carols might be called the numeral carols. In these the numbers may be made to rhyme with words as in "The Seven Joys of Mary. The following suggests the treatment:--

One----Mary's joy in her "Son",
Two----"making the lame to go",
Three--"making the blind to see",
Four---"Reading the Bible o'er",
Five---"raising the dead alive",
Six----"upon the crucifix",
Seven--"upon the throne in heaven". (14)

Another 15th century arol suggests five events that brought joy to Mary, viz. when she was greeted by Gabriel, (2) when Christ was born, (3) when "He rose from death to life", (4) when "He rose to heaven in rich array", and (5) when "He crowned his mother in heaven". A 17th century carol attempted to associate the numbers suggested by the sun-dial with <u>one</u> baptism, <u>two</u> Testaments, <u>three</u> persons of the Trinity, four evangelists, etc.

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It is natural that the beauty of God's creation of nature should offer another theme for carols eventually. We have seen how Mary was likened unto a rose or a lily, how a cherry-tree was subject to Divine Will, or we might have mentioned how birds came to Bethlehem to rejoice at the birth of Christ, each bird singing its own song to the Babe, Accordingly other nature carols grew up, and in the "Carol of Flowers", the violet, lily, pansy, and rose pay their adoration to Christ and typify his virtues of modesty, purity, light and love respectively. There are also a number of holly and ivy carols, although those having religious significance are few. There is one, however, that compares the white blossom to Mary, while the berry "as red as blood", suggests the purpose of Christ's birth. "The prickle as sharp as any thorn" and "the bark as bitter as any gall" give further hints of the later suffering of Christ.

Thus we learn there is an abundant store of carols representing the gradual accumulation of centuries. True it is that new carols are appearing year by year in our modern Christmas and Easter services, but many of these are doomed to oblivion. Strangely enough, the ones that seem to win our hearts the most are those that were sung all over mediaeval Europe, or at least a hundred years ago. So perfect are some of the older carols that modern carol-writers find them hard to surpass.

PART II

The Folk-song.

Since the folk-song, like the carol, is a growth, it is difficult to say just when its history began. However we feel certain that the roots of folk-singing can be traced to the same fields in which the carol was found. Although many carols might well be called folk-songs also, we have found that at first the carol was closely confined to the temple or church, and that it was due chiefly to the influence of the mystery and miracle plays that the carol was liberated from church use. But from early times we may find battle-songs or love-songs, sung by the people outside of the temple services and preserved by them. It is this group of songs that we wish next to consider.

Origin of the folk-song: The folk-song is a creation of the people. It is said to have no beginning or end. Yet these obscure bits of song that can trace no illustrious ancestry, are valued to-day more highly than ever for their intrinsic beauty. These wild flowers of song, springing up by the wayside, have surpassed those songs that have been so carefully nourished by artful composers and ballad-writers. Consequently European governments have spent large sums to gather the surviving wild flowers, their indigenous folk-songs, and to-day many of them are preserved in national collections of folk-songs.

Since the original songs were probably simple, spontaneous expressions, voiced as outbursts of emotion by a laboring peasant or a happy warrior or such, we frequently search in vain for the individual authors. We might even say that a single song has had many authors, for from the lips of one it was caught by others who retained it in their hearts and memories, but through repeating it added new phrases and meanings. Sometimes the original thought has been so moulded and adapted to express the common spirit that the creative author would

never recognize it as his own. Thus, as these bits of cherished songs were handed down from lip to ear by one generation to another, it is easy to see why it is difficult to point to the origin of many folk-songs, and why such a song is never finished, but ever in the process of being made by the people.

However in some cases it must be said, that the common feelings and ideals have been so well expressed by the original author that the people have accepted the song, cherished it and preserved it with little or no alteration. Because then of their endearment to the hearts of the people, songs with known authors have also been included in folk-song collections. It must be remembered however, that such songs are not like our modern jazz songs, that merely flourish for a season of popularity and then die forever, but that they have survived many seasons and been accepted by many generations.

Since the earlier folk-songs were not submitted to writing, the accompanying music as well as the text frequently became distorted from the original pure spontaneous outburst. Sometimes the tune became entirely divorced from the text. Consequently many national folk-songs have survived without any tunes until new tunes were invented for them.

In many cases the music of a folk-song, though not a studied composition of a professional musician, was far better than the attempted poetical combination of words. Frequently therefore it was the appeal of the new melody that won the hearts of the common people. The interest in congregational singing during the Reformation was due not alone to the new hymns of Martin Luther but also to the new melodies accompanying the hymns. The worth of these simple folk-melodies can be slightly recognized when we realize that it was from them that the great master musicians later borrowed not only for secular works, but also for the great religious works of music. Thus some of the

founders of the world's greatest songs are as anonymous as the proverbs of every-day speech. It is the obscure author of the folk-song, in the free expression of his emotional longings and desires, who has contributed much to our enjoyment of modern symphony concerts.

Early Folk-songs: Since it is difficult for us to imagine a time when human voices were not raised in emotional outpouring through song, we should probably find many evidences of the existence of folk-songs in a careful study of ancient Babylonian, Persian, or Egyptian literature. However in the Bible, we also find evidences of this custom among early Hebrews. We see them singing as they enter battle, as they return home victorious, at the gathering of a harvest, at a wedding feast, or at a time of mourning.

Of the varied sentiments from which arose the lyric poetry of the Hebrews, probaly the first to find expression in song was the emotion resulting from some achievment of war. Each important victory seems to have been commemorated by a triumphal ode which recorded the events of the battle. These songs were often sung by women as the Hebrew warriors returned to their homes laden with the spoils of victory, (Ex. 15:20-21, ISam. 18:7).

The longest and noblest of these triumphal odes in the Old Testament is the song of Deborah, (Jud. 5:2-31), which dramatically portrays the feelings of the actors and the important stages of the decisive battle which determined the fate of Israel. Another is the song attributed to Moses, (Ex. 15:1-18), or Miriam (verse 20), in which Jehovah's deliverance of his people from Egypt and his leadership through the wilderness are recorded. Stainer suggests that the melody to which this was sung was borrowed from Egypt. Doubtless, "Saul has slain his thousands and David his tens of thousands", (ISam. 18:7), is but a fragmentary refrain of the popular triumphal ode that greeted the ears of David as he returned victorious over the Philistines. Many of t

these songs were probably preserved on the lips of the people and sung again by the warriors as they later went out to battle. Some of them, such as the song of victory over the Moabites, (Num. 21:27-30), were carefully cherished and recited on festal occasions by professional bards and singers.

There is another type of popular songs composed by local poets on special occasions, as the Song of the Well, (Num. 21:17-18). This in all probability came from the early nomadic period preceding the entrance into Canaan.

Then there are songs of lamentation over fallen nations or fallen heroes. David's lament over Saul and Jonathan, (II Sam. 1:17-26), or his lament over Abner, (II Sam 3:33-34), furnish excellent examples of the popular dirge. Or the object of lament might be a nation instead of an individual, as sung in Amos's dirge over the impending fall of Northern Israel, (Amos 5:1-2), or Jeremiah's lament over the threatening fall of Judah, (Jer. 9:17-22). In Lamentations there are even longer dirges dealing with the same theme.

There are also the wedding songs as are found in the Song of Songs, attributed to Solomon. The songs included in this collection are claimed to be the best representatives of the popular poetry of ancient Israel. A study of the wedding customs that still prevail in Palestine and Syria reveal the probable foundation of these songs in connection with wedding festivals. In keeping with the customs, the bridegroom is spoken of as "king" and his attendants as "warriors", corresponding to the royal body-guard. The approach of the bridegroom to the home of his bride and the wedding address to the bride, are recorded in the song, 3:6-5:1. Verses 3:6-11 are evidently sung by the wedding guests, and this is followed bt the groom's praise of the bride. The scene is before the home of the bride in the early evening when the Oriental wedding festivities began.

Another song,(5:2-6:3),represents a song of the bride before her attendants in praise of the bridegroom. Then,after the bride has advanced in regal state to the groom,the groom again sings his praise of the bride and,in answer to questions of guests,the bride makes public avowal of her love,(6:4-8:4).Later follows a dialogue song on the arrival of the wedding couple at their home,(8:5-I4).This terminates the wedding ceremony.

The aim of the author of these songs was evidently to present a ritual that could be adapted to any wedding ceremony.He doubtless obtained his material from the traditional wedding songs then existing among the Hebrews.Some of these songs may have come even from days preceding the exile when stories of Abishag the Shulammite were well known. Another song probably written on the occasion of a royal marriage and sung by the court poet himself during the public festivities ,is Psalm 45.

Of course it was in the temple ritual that song was particularly nourished and cultivated among the Hebrew people.Not only do we find in the Psalms hymns of praise and thanksgiving for Jehovah's gracious rule,(9,33),for his guidance and care in the past,(I05,II7),for national deliverance,(II4,I24),for prosperity,(I26),for Jerusalem and the temple,(84,87),but also hymns of adoration and trust in Jehovah's majesty and goodness(I04),of his loving provisions for man,(65),or of assurance of Jehovah's protection,(I6).Although many Psalms are in the form of prayers,these prayers were also chanted by the people.

Then there are also the great festal anthems sung on special occasions as the anthem at Obed-Edom,(Ps.30),or at the gates of the city of Jerusalem when the ark was brought there by David,(Ps.24). Or perhaps it was at the altar of sacrifice ~~that~~ where they were singing, (Ps.I32). Practically every important event in the life of eary life

Hebrews was celebrated with songs and music.

That Israel was a singing nation is further evidenced by the request of the people of Babylon when they asked the Hebrew captives who had hung their harps on the willows by the rivers of Babylon, "Sing us one of the songs of Zion". In the "Book of Jasher", (Josh. IO:I3, II Sam. I:I8), were evidently recorded a number of other songs commemorating special events in the history of Israel, but this collection as well as a similar collection, "The Book of the Wars of Jehovah", has long ago been lost.

The early Greeks are known also to have had shepherd songs and ceremonial songs for all occasions. It was by singing that they even preserved their laws. We are also told that the people of Rome responded with refrains to the war-songs of their soldiers.

Thus we find singing was not a new art arising with the Christian church, nor was it confined to temple services. People have ever loved to sing of those things which are dear to them. Consequently folk-singing is probably as old as the spoken language.

Let us now consider some of the more modern folk-songs of various nations. We have noted the influences which tended to secularize the the carol, but when a popular song had lost its relation to such themes as the nativity, the Passion, or the saints, it was not necessarily doomed to oblivion. In fact each nation claims a number of old songs which were probably never heard within the walls of a cathedral. It is this type of folk-song we wish to examine. What were some of the religious themes and spiritual values of which people sang while at their daily tasks or in hours of recreation?

Germany: Germany is by far the richest country in folk-music. No other nation has sung so largely en masse. For hundreds of years her people have interwoven song with their daily lives. This instinct of

popular song is said to have been so inherent in Germany that long before the Reformation congregational singing in the Catholic ritual flourished, though prohibited in other countries. Desire for singing was doubtless stimulated by the efforts of the Minnesingers and Mastersingers, but in Germany as elsewhere, the folk-song existed independent of classical laws and hampering rules upheld by these groups of singers. Even though the Mastersingers may be credited with carrying music into every German home and making it "a grace and pastime of domestic life", these singers bitterly opposed the naive, simple folk-song. The common people through inability and indifference, refused to sing the critically approved songs of the Mastersingers and began to compose their own songs. Particularly did the people delight in chorale singing.

Even before Luther's time, church musicians had built masses on the tunes of popular love-songs or even drinking songs. Therefore when Luther incorporated some of the popular melodies into his chorales, his adversaries claimed that it was these songs that were the greatest force of the Reformation, and that they did more for the spreading of his doctrines than his preaching. But it must be remembered that even the love-song in those days was quite stately and dignified. Although Luther did use some street melodies for religious purposes, he first saw that they were purified from all triviality and set to dignified counterpoint by great composer before the new words were set to them. One collection of hymns derived from popular sources bears the title, "Soldiers', Sailors', and Miners' Songs and other Low Street Songs Altered to the Service of God". Several of the songs that were later transformed into great chorales are "He Was A Little Scholar Who Went To School", "I Had A Stately Sweetheart", and "I Heard A DAme Complaining". Bach's

lofty chorale,"O Sacred Head Now Wounded",was originally a love-song.

Let us see further what their folk-songs reveal.In the first place we find even in quite secular songs an established belief in God and immortality,as well as the recognition of the value of prayer.In the BATTLE PRAYER we find the people acknowleging God for whom they think they are fighting when they fight to preserve their homes Each stanza closes with a characteristic refrain as "Father,I call on thee","I acknowlege thee","I praise thee",or "I repose in thee". They believe that God gave man "the sabre,sword,and spear"whereby man can obtain his freedom and maintain his laws,as revealed in THE GERMAN BATTLE-CRY OF FREEDOM.

In DIE BETENDE we see a girl,"beautiful as Raphael's forms", kneeling in reverent devotion,her bosom swelling with petition to catch but a glimpse of the holy Lord.In THE NIGHT WATCH,another maiden offers an evening prayer to God to guard her sweetheart far away. To her the answer comes,"Be calm,God loves a true soldier",and she is eased.Another earnest prayer is pictured in HEIMWEH,wherein a home-sick wanderer recalls his home with its "dear hearthstones",-where "love dwells and joy and rest abide".With breaking heart he appeals to God in mercy to grant but one request,-that he may return to his home where "the heart beats more freely".

A belief in immortality is frequently revealed,FORGET-ME-NoT suggests the eternal joy that will come to two lovers when they again meet in heaven.Again,a lovely maiden,in MAIDEN'S LAMENT,pining away with grief from the death of her lover,feels her lover has gone to heaven to be with God.Therefore she prays that God should call her also to heaven so they could be reunited.Or it may be a husband,(THE TYROLESE AND HIS CHILD),who is living in grief with his motherless child.Altho he sees the mother when he gazes into the eyes of the child and is

somewhat consoled thereby, he calmly awaits the time when he shall hear the call, "Come away, leave your child, and see the mother again".

An optimistic view of life is suggested by HOPE, that which "guides a soul through life" and "keeps it from failing", or by EVENING SONG. The latter recommends that when night comes, "so calm and still," that one reposes in peaceful rest in God till the morning light, and if perchance God should demand the soul before day, one need not grieve for "a bed, (grave) is made for us all".

The universality of death is again acclaimed in THERE IS A REAPER, and although it may bring annihilation to a lovely daffodil or hyacinth, man may defy death and rejoice in it, since it merely brings transplantation to life in God's heavenly garden. This therefore also suggests immortality.

In a CRADLE SONG, the tenderness of motherhood id revealed when the mother sings of angels, "lovely as thou", who will guard the dra dle and "smile on you". Another lullaby pictures Mary on a mountain, rocking her child in a cradle and imploring Joseph to help her to rock the baby to sleep.

The Sabbath habit of attending church is suggested in THE FAMILY PICTURE. A man employing an artist gives specific directions as to the scenes he wishes the artist to paint. Among these he desires one of the village church toward which the family is going "as is the Sunday custom."

Great Britain: Although the English folk-songs do not reveal the intimate recognition of God that the German songs do, it is to England that we owe the nationally favorite tune, "God Save The King". Its admiration is not confined to English-speaking nations for many German states as Prussia, Saxony, Weimar, Hanover, etc., have also adapted it to their national anthems. Extended research has been carried on

to ascertain the origin of this song, but no authentic conclusions have been reached.

Among the secular songs of England we may frequently find a phrase as, "O my Lord" or "Great God", yet we cannot help but feel it is used irreligiously and as carelessly as modern school-boys might use such expressions on the street. In a sort of hymn written at the time of the threatened invasion of the Spanish Armada, we find a strange mixture of devotion and defiance reflecting the spirit of the times. Appeal is made to God to "crush the enemies" and to "sink deep their potent navies". This selfish request is followed by a pledge,

> "We will not change our Credo
> For Pope, nor Book, nor Bell,
> And if the devil comes himself
> We' ll drive him home to hell". (7)

In 'TWAS GOD ABOVE WHO MADE ALL THINGS, God's creative power is not limited to heaven and earth, but to Him also are attributed "the ships that on the sea do swim", the purpose of which was "to keep foes out, that none come in".

The certainty of death is revealed in an interesting dialogue between DEATH AND THE LADY. The lady, bidden to leave her "jewels, gold, and garments," "houses and lands", appeals to Death saying, "Here are bags of gold if thou wilt me excuse." When Death refuses to accept the bribe, she pleads permission to live only long enough to see her daughter wed, and calls upon the doctors to use their best skills. Death interferes and again claims the certainty of his call saying, "My dart is sure". He also reminds the lady how she refused to help the poor and claims now the Lord is calling her to account. Afraid to die, she calls upon Christ for mercy and pardon for her sins. The song concludes with the moral,

> "Then happy they whom Christ has made his care,-
> Die in the Lord,-and then they blessed are". (3)

In another, the poverty of minstrels and street-singers is attributed to the act of Jesus when he went to Jairus' house to heal the dy-

ing daughter, for ther e he

"He turned the minstrels out-of -doors,
Among the rascal company;
Beggars they are with one consent,
And rogues by act of Parliament". (7)

The attitude of the people toward the Roman Church is frequently revealed in these songs also. In one of the hunting songs, Christ is identified with the hunter, "that hunts in haist", while "the hunds are Peter and Paul" and "the Paip is the fox", a beast aiming to devour men's souls. In THE VICAR OF BRAY, we are told how an old vicar changed his faith to suit the rulers of England. During King Charles' "golden days" he taught

"Kings are by God appointed
And damned are those who do resist
Or touch the Lord's annointed". (7)

When King William came to the throne, the vicar revoked his former principles and "set conscience at a distance". When Ann was the queen, he became a Tory and damned the moderation of the conformists, claiming that "the church was in danger", But when George " in pudding-time came o'er", he became a Whig, "And almost every day abjured
The Pope and the Pretender". (7) It was then he swore allegiance to Protestantism "until the times do alter".

However in Ireland we see the popular belief, "extra ecclesia, nullus salvus", more firmly established. In a PRAYER FOR MERCY we hear of a Catholic bishop of Cork, who , coming from protestant stock, became a Catholic bishop and then again accepted the Protestant faith of Luther. This caused great sensation in Ireland and the people sang

"From darkness to our church he came
And to darkness did retire". (14)

The sin of "this profligate" who "threw off the robes of Jesus" was considered much worse than those of Henry VIII, for now not only he was "excluded far from heaven's bright gates", but since the shepherd had "gone astray", the "flock" would stray at random. Therefore they sang and prayed

"That on the accounting day
His blood may prove our ransom" (14)

concluding "And sure you know there is but one church
Can ever expect salvation". (14)

Some songs also suggest the influence of Puritanism. In a HAMPSHIRE MUMMERS SONG, one is told "there are six good days in all the week" for a laboring man, "but the seventh is the Sabbath of our Lord, the Father and the Son". One is advised to "go to church", to "bring up your children well" to "take your Bible in your hand and read your chapter through" so that when the Judgement day comes "the Lord will remember you". Again in a Bedfordshire May-day carol we sing

"The hedges and the fields are so green
As green as any leaf;
Our heavenly Father waters them
With his heavenly dew so sweet". (3)

This is followed by a stanza bearing a gloomy reminder of death which the Puritans are supposed to have added. To them may also be attributed the refrain, "May God keep all good people from such bad company", which occurs frequently in the murderous story of THE THREE BUTCHERS. However it is in COLD BLOWS THE WIND that we find a calm resignation to life coupled with a firm belief in immortality.

"My time be long, my time be short,
Tomorrow or today,
Sweet Christ in Heaven will have my soul
And take my life away". (3)

Scandanavia: Among the Norse folk-songs we find a reverential trust in God mingled with a sense of obligation towards Him. I SERVED DOWN AT KJÖLSTAD is the story of one who, destined to dwell "among bitter care and anguish", could rise above the dismal outlook of life and sing, "In God then I placed my trust and for man I ceased to care". The sanctity of home-life with its tender sentiments is recognized in HOME FOREVER. Perhaps modern homes can learn a lesson from the humble peasant, dwelling upon a hillock as he sings, "Ah, search the world over, home is best", -home where "over all is a Gracious Light", where "I can toil light of heart and free", where "the Lord himself enters here with me". For this reason he can say

"In this most hallowed abode would I
Fain live my life,and here would I die".(12)

Again in a lullaby,we hear a mother singing softly to her child of divine protection,-"angels hover o'er thee to guard thy slumber".

A sense of religious obligation is revealed in a short POLKA which reminds one that Lent comes between the two festal days,Chbistmas and Easter.Or the obligation may take the form of that performed by ST.OLAF.In this song we learn,one spring shortly before Pentecost, St.Olaf was returning with his army.While all were kneeling before the bishop for blessing,St.Olaf in his "royal robes and crown" suddenly "glowed with a heavenly light".There he pledged to build a church where in to worship God before Whitsuntide. The church was built,and on Whitsuntide St. Olaf led his army there to worship God through the ceremonies of "high mass".

In Denmark,the close presence of Christ is suggested in THE PERFECT ROSE,"our Lord Christ" who walks near us,"not in strange distant places". In Finland the people are urged to "hasten all,the Lamb's great wedding waits",and to "rejoice,for earth's pains will sometime cease" since "the Lord's great mercy waits".

We also find several Flemish folk-songs of interest. In one we learn that there is nothingthat anyone can make that is as fine as Granny's PANCAKES,for that is "what they have in Paradise". In a PRAYER FOR MY COUNTRY,God is asked to stretch forth his hand and save the land. But perhaps the outstanding song from this group from Flanders is THEY CANNOT KILL THE SOUL.When "clouds" and "storms and thunder" surround us,and "want"and "woe" and "hunger" beset us, one hope remains,for man will still live on through the ages,and can sing in endless song,"they cannot kill the soul".

Italy: Besides her Christmas carols,what has Italy to offer in religious folk-songs? Since the majority of Italian folk-songs are

love-songs, we must search them for religious references. How strangely our search is rewarded! Perhaps the lover is likened unto an angel, "straight from heaven". Perhaps the extent of youthful adoration is suggested when the lover exclaims, "I loved you and worshiped you like my Creator". In FAIR JULIA we learn that it was in heaven that love had its birth, and that is the reason "amid care and grief", loves brings "comfort and joy". It is love that causes a maiden to beg permission from her mother to go to "the church of our Savior". There she kneels night and morning asking God to "keep all the love in my love's heart glowing".

But sometimes love produces a different reaction, interfering with religious rites. In O LOVE, O LOVE, we hear a lover confessing that he has forgotten "the Paternoster" and half of the "Ave Maria" as well as the beginning of "the Credo", or loses his way en route to mass. He therefore concludes, "I must be rebaptized for my offence".

The hope of continued living after death is also revealed in THE VOLUNTEER'S FAREWELL where the departing lover comforts his weeping sweetheart saying, "If I'm slain in battle, we'll meet in heaven above". In the first stanza of IMPROVISSATORE the singing swan is strangely linked with the story of Noah. We are told that when Noah built the ark, he first let in the men and beasts, but sent the raven "to the roof" to "watch the weather" and allowed the swan "more time", for they all enjoyed its singing so much.

In an Italian lullaby we are told that the Trinity sings, for the mother sings to her child,

> "May God give you peace and repose
> And the Father, Son, and Holy Ghost shall sing to you". (20)

She then prays to Christ, "who comforted Mary and Martha", to "protect this babe and mother with thy love".

From Spain we learn that IN DECEMBER there came to earth "a wee child, all pink and white", and that children are rocked to sleep in

cradles made from the golden wings of angels,(A CRADLE OF WINGS).

In a New Year's song,Greece sings of St.Basil as well as of "the holy Christ who walks the earth".Roumania sings of an eaglet"with claws of silver and beak of gold",which was caught by hunters.Later it broke away from them saying

"I am John,even St.John;
God gave me the holy message
To baptize His only Son". (2)

Serbia entreats the "God of armies" to protect and strengthen the Serbian race,and compares their deliverance from slavery to the "resurrection morn".A maid from Czechia sings

"O, that the Dear Giver of Life
Would make me the bag-piper's wife". (2)

Lithuania,Hungary,Croatia also sing of Bethlehem and the Christ Child.

In the folk-songs of Polandwe again hear the appeal to a Higher Power to grant national security. In their national hymn,they not only pray "Give to us freedom,give to us our own",but they also implore the return of fertile fields and"plenty yields" and the return of peace.If this realization is forbidden them on this earth,they look ahead praying

"Give us free soil upon that final day
And into freedom let our souls be born". (2)

In another national CHORAL,we see how their spirits cannot be crushed. They tell of former suffering and how God came to their aid.With renewed oppression,they sometimes lost sight of God.Recognizing their error,they nevertheless dispersed all doubting and weeping and resumed hope in their country.

Russia:The plaintive sadness that characterizes the peasant songs of Russia is noticable in the religious folk-songs as well as the secular. The people who have created these melancholy songs are well described by Eugenie Lineff,"Peasant Songs of Great Russia".We see the people living, hoping,and enduring in spite of unspeakable hardships and afflictions.

It is they who see in white doves the symbol of the soul, and hear the doves say, "We are angels of the Savior who protect poor sinful souls". When a soul is departing from a body, a dove is said to fly down to earth and take the soul

"Before the judgment of the Lord
To the gathering of the world". (WE HAVE SLEPT AND WE HAVE SLUMBERED). (18)

In a hymn, GLORY TO THE LORD IN ZION, the greatness of God is declared. However with the praise of his greatness is hidden a sense of fear, for they sing

"We dread thy holy visitations
When in the sky thy lightnings move". (18)

There is another group of religious folk-songs coming from a race which is scattered all over the world. In order to premote more national unity among the Jews, Platon Brounoff has collected a number of their songs. The author claims that the real reason for existing anti-Semitism is the disrespect among Jews themselves for their own great contributions to philosophy, science, or literature, and therefore suggests that these songs be brought back into family life and thus help to renew Jewish national spirit. The songs are written in Yiddish, a combination language of Hebrew, mediaeval German and localisms, understood and spoken by more than ten million Jews.

Considering a few of these songs, we see the soul and emotions possessed by the Jewish people revealed in them. They may pray to God to look down and see their sorrow and exile, as in GOD ALMIGHTY. Following this prayer there is an exhortation to be not "downcast and gloomy" but encouraged with a hope of still finding their own land with its salvation where they can yet build the temple. Then, as if this were insufficient to encourage the disheartened, follows the reminder, "Who laughs last, he laugh best".

Or they may assume that the prayers of one of their former national leaders have more influence upon God than their own. Therefore they appeal to ABRAHAM, OUR FATHER to pray to God to lead them into their own land.

Nevertheless,prayer is essential in the life of a good Jew.HEY,YOU SLUGGARDS is an appeal to sleeping Jews to awake and pray,for if a man does not pray,what good is he in the world?His record in heaven will likely be disappointing to the Jew who does not pray.In MAY WE BE,the requisites of a good Jew are given;namely,to be ever true to Judaism,to do good deeds, and to pray to God.

The expectance of the Messiah is also revealed in their songs.In ELIJAH,THE PROPHET,this good man is implored to speedily "come to us with Messiah,David's Son".Or in WHAT WILL HAPPEN WHEN THE MESSIAH COMES,we are told that there will be a"joyous feast"and what they will have to eat and drink.The guests will include "Moses,the Master,who will expound the Law", "David,the King,who will play for us","King Solomon" who will "wisely speak to us",and the Prophetess Miriam,"who will dance for us".

The enthusiasm with which they uphold their faith is suggested when they sing"THE JEWISH RELIGION IS THE BEST OF ALL when the Jewish Passover is nearing"and they are baking "matzos" and "blintzes". They are eager to educate their children to read "the Hebrew Prayer Book" and to "know the Holy Book of God"and the woes of "patient Israel".Consequently the rabbi comes to their homes and chants the Hebrew alphabet with the children,as is described in AT THE COZY HEARTH.

The blessing of God is frequently sought in love affairs also,as in OH,MY GOD or MY HEART, IT MELTS IN ME.God is asked to help in guiding love as He helped"the Jews in Egypt-time".We are told that there is only One who can stop the flame of fire burning in the heart,or stop the pain,and that is God. Even in the merriment at wedding feasts God is not forgotten. A happy father dancing and singing MY YOUNGEST ONE IS WEDDED,attributes to God the good fortune of the wedding and says "God has made me proud and great".OH,BROTHERS,describing a wedding festival with its merriment is introduced by "Let us praise our Lord Almighty who sits in the highest

heaven" and concludes, "what the wedding will cost, God will repay".

In the folk-songs of Asia we can find expressed thoughts and emotions similar to those found in Europe. Like Poland, Armenia reflects an optimistic spirit in THE SURE HOPE in spite of persecution and affliction. Perhaps the Syrians approach more closely than any others the old Hebrew Psalms in their chant, HEARKEN TO THE JUBILEE. Here they sing,

"Hallelujah, God is Great!
Strong is He, and He shall reign", or
"Now the heavenly music's voice fills the whole world". (a)

Among Japanese folk-songs we find a religious chant dating from about 900a.d. Its text aims to identify "heaven and earth in the soul of the just" according to the mystic teachings of Buddhism. We can also see that these people live in close touch with the beauties of nature and are more care-free than some of their European brothers and sisters, for they sing of CHerry BLOOMS, THE FOUR SEASONS, or THE GREAT MOON, IT IS SPRING, etc. The people of China can also sing of SPRING-TIME or THE LILY and feel "every one lives at peace with all his fellow-men".

However it is in a collection of songs from India that we find more emphasis on religious themes. Here also we find belief in one Supreme Being who is the source of all good and the Creator of the universe. This divinity is often associated with the sun and frequently called "the God of Light", but at the same time they recognized many other deities as well; that is every Hindu may acknowlege many names as Vishnu, Siva, or Krishna, as if each referred to a separate deity, but each person acknowleges but one as his own God and ascribes to him all the attributes of the Godhead. Many of these songs have arisen from "Dasa", or those who devoted themselves, or were devoted by their parents, to the service of God. They perform the menial duties about some pagoda or temple, or go about the country singing, earning their livings by begging. Such a vocation howvever, is not counted disreputable but considered the most acceptable method of serving God.

From Southern India we find songs that describe the attacks of death and the uncertainty of life. More important are those songs that remind us that inward purity is more pleasing to God than outward service. In TRUE PURITY and PURITY IN THE SIGHT OF GOD, there is presented a standard of religious duty which approaches that set by the New Testament. We learn that THE NAME OF GOD is sweeter than "sugar-candy" or "honey" to those who love and fear Vishnu. Or we may see a bitter satire in OUTWARD RITES NOT RELIGION, wherein a priest proudly sings, "A priest I am; my life is spent in searching for sacred shrines", but his boast is answered, "Go to, O fool! A priest is he who humbly learns and holy lives".

Though believing in continued life through the transmigration of souls, there is no ultimate hope as is taught by Christianity. Consequently life is ever viewed as a "sea of sin". In order to keep from degradation one may follow the advice given by a father, HOW TO CROSS THE SEA OF SIN, or appeal to Vishnu for help as in A CRY FOR HELP. THIS TROUBLESOME WORLD and THE COURSE OF LIFE tell how all of life is full of evil which cannot be avoided. There can be NO HELP BUT IN GOD. We also find here a group of songs similar to the proverbs of Solomon bearing such titles as FOLLY, THE GOOD AND EVIL OF WEALTH, THE FOOL, WISDOM, etc.

Among the Badaga songs, we find A DIRGE FOR THE DEAD which is quite similar in content and ritual to the blessings and curses pronounced by Moses, (Deut. 27), when the people were gathered on Mt Ebal and Mt. Gerizim. No explanation for early Jewish influence can be given except the presence of a strange colony of "Black Jews" in another section of India who distinctly claim to belong to the ten lost tribes. In another song, THE NEXT WORLD, we discover teachings similar to those of Christ. Particularly are we reminded of Matt. 25 when we read

> "He gave alms to the poor,
> The hungry he fed; to the cold he brought fire;
> The naked he clothed, and the poor he relieved". (11)

It is also interesting to note in this song the reverence ascribed to

the art of writing ,for to one who is a scribe there can come no greater honor,and in heaven writers will enjoy the best places.In the ballad of BALI the familiar lesson is repeated,that sin is an evil of which one should be ashamed and which one must fear.

High moral teaching is similarly reflected in the Tamil songs.Although the UNITY OF GOD and THE BROTHERHOOD OF MAN is maintained as devoutly as in Christian songs,we frequently see revealed a pantheistic philosophy,as "all that is,is God".We are further informed in THE TRUE GOD that

"This great Intelligence pervades and fills
Each part of all the universe". (11)

Other characteristics of God are also described in GOD IS A SPIRIT.From the IOth century has come a series of songs known as "Pattanattu's Psalms".Of these TRUE KNOWLEGE is a poetic satire on the influence of idolatry.Other protests against the use of idols as taught by the Brahmans are THE SIN OF IDOLATRY and TRUE WORSHIP.

Similar themes are developed in several other Dravidian languages.In The Cural,a book treasured by these people as the Greeks treasured the Illiad there are many attempts to turn the minds of the people toward moral duties as evidenced by such titles as HOSPITALITY,GRATITUDE,PATIENCE,BEBEVOLENCE, THE GOLDEN RULE,MORALS,or RITUAL NOT RELIGION.

Africa: Some idea of the spiritual beliefs of the natives of Africa can also be derived from a study of their songs.Here we do not find a religion so closely akin to Christianity as we did in India.Although they believe in a vague creative power ,"Malule",a supreme force similar to the "Great Spirit" of the American Indians,this ill-defined conception does not effect their conduct as much as their conception of spiritism.They believe that the spirits of the dead are ever present among the living and have power to affect life.Several spirit songs as FAREWELL or THE BIRD suggest the intense emotion experienced by one who is obsessed by "the familiar spirit",a desirable spirit. Such belief has consequently led to fantastic superstitions with fetishes and witchcraft,which is one of the greatest

obsacles to the progress of the black man in Africa today. However in spite of this dominating fear of witchcraft we can discover some of those beliefs that have been common to mankind at certain stages of mental evolution. Even in America, with our present philosophic and scientific civilization, there are those who still cling to mediumistic beliefs and profess to experience psychic phemonena similar to those occuring regularly in the lives of Africans.

In a group of songs recorded by several natives who were students at Hampton Institute, we find the expression, "O, Mother". This exclamation is a cry of distress similar to the popular invocation, "O Heaven" or "O God". "Mother" carries with it the meaning of one who cares for the helpless, or one who is ever ready to listen and is always tender and faithful. The people sing then to a great Helper as hungry children cry to their mother.

In the SONG OF THE RAIN CEREMONY, the opening words, - "No child can now go with me, aye!", reflects the belief that while living permits people to share and suffer together, dying cannot be shared: each must go alone. In this song the people also pray for rain, knowing that if they have no crops they will die. A similar appeal for protection is offered in a death lamentation wherein the mourners offer their laments several days after the burial of the loved one.

The form of these songs is similar to that of other folk-song with the traditional refrains. Their complex rythms are unexcelled by any other national folk-songs. It is also quite easy to trace some of the characteristics of the Negro Spirituals of America, since we learn that singing in Africa was always extempotaneous; new verses were constantly being composed by a leader while a group would chant a responsive refrain. A given song was sometimes sung as long as three hours at a time.

Although Egypt was under Mohammedan influence, we find that there they sing that it is Allah or God that hath ordained love, and that "there is

no Deity but God",-an introduction to a secular love-song.

In America folk-singing has not been confined to the negro race within the United States. Among the songs of Latin America we see the people asking God why he gave a heart to man. Then they pray God not to send the winter so early as to freeze the green fields,(WHY CREATOR). In THE LITTLE SHEPHERDS they also emphasize the incarnation of Christ and suggest that the little shepherds offer to Christ gifts of "myrrh and honey"as tokens of their love.

In MEXICO, a new Christmas incident is told in THE PILGRIM. Mary and Joseph seeking shelter in Bethlehem are forbidden lodging by an innkeeper. However when Joseph introduces himself as a "carpenter" and Mary as "the Mother of God",the innkeeper immediately bids the holy pilgrims enter and share his dwelling.

Among the FRENCH CANADIAN folk-songs we learn that the churches of Canada have choirs that sing "Alleluiah". We also find a new touch of feminism in connection with the Christmas story. In SHEPHERDESS,WHENCE COME YOU we are informed that a shepherdess visited the manger. There she found that Joseph could "scarcely rest for the cold" while "the King of Kings" was warmed by "the white breath" of the ox and ass kneeling at the manger. We learn further that "three little angels" came down from heaven at that time to praise Christ.

That these folk-songs arose from a people who were not unaccustomed to the habit of prayer is revealed even in secular songs. When a "lady fayre"was buried in a "grey orchard for her tomb",her friends did not neglect to pray to God to "grant to her there in paradise a home". Or, "a brave little ship"setting sail for far away lands is advised to

> "Pray God to guard you safe,
> You and your crew together" (23)

and to "praise God" after a safe voyage. The prayer-life is also evident from such heart-felt petitions as

"Toward Thee my God,my heart mounteth,
In Thee doth my hope repose;
Save me the sham that discounteth
And leaveth me prey to my foes". (23)

The quest for God is also suggested in an ESKIMO INCANTATION,-

"Through hunger and bitter cold,
Through pain and lomeliness
I sought to know the Power Beyond". (23)

Though these folks may conclude that "the healing wisdom" is not to be found "in happiness nor among human beings",they realize that the greatest satisfaction can come only through "casting the will up to the Power Beyond".

When we come to the United States we find no outstanding national folk-songs outside of our patriotic songs.However we may find songs that have arisen among the prairies characteristic of the life of cowboys,or among the reservations for American Indians,as well as among the mountains of Kentucky,or the negroes below the Mason and Dixon line. Even the wild cowboy knew something of repentence,for in THE COW-BOY'S LAMENT,a wounded boy found in the street,repents of his wrong-doing,and knowing he must die,requests the aiding friend to warn the other cow-boys "to stop their wild roving before it is too late".

From the Kentucky mountains comes the story of THE ROMISH LADY, a lady "brought up in Popery",who obtained a Bible and turned Protestant.For this act she was condemned by the Pope and burned at the stake.Or they may sing of the youthful lover who wished to be like Joshua so he could prolong the moments of his love by making the sun stand still,(POLLY,MY CHARMER),or of the dying girl who had a vision of Christ waiting to receive her,(THE DYING GIRL'S MESSAGE).Another tells of LADY GAY who lost her three children.Beginning to doubt the existence of God she prays

"If there is a King in heaven
That wears the brightest crown,

Pray send to me my three little babes".(14)

That night they come to her but they refused to eat the food she prepared for them, saying, "yonder stands our Savior dear to whom we must resign." Although the mother tucked them in bed, when the morning cock crowed they arose and sped away, never more to return. A more assuring faith is revealed in BROTHER GREEN, a dying soldier who requests his friends to tell his wife,-

"That I am prepared, and hope we'll meet in heave
For I believe in Jesus Christ; my sins are all forgiven".(8)

The resignation with which he meets death is further evidenced by "I am going home to Jesus to meet my blessed mother", and another version adds "I know that death has lost its sting because I love my Jesus". Another interesting song from these mountains is that of THE LITTLE FAMILY. This is the story of Mary, Martha and Lazarus whose "house was ever open to Jesus and his friends". The illness, death, burial and resurrection of Lazarus are told in detail with the conclusion that "all who love Jesus and do his holy will" may "live forever where pleasure never dies".

Someone has said that folk-songs are the echoes of the heart-beats of a people. Truly from a study of folk-songs, we not only can find a description of a people, the lives they live, and their regional civilization, but we also see revealed those inner elements, those secret yearnings and desires, those tender emotions and sentiments mingled with religious faith. These are the elements that reveal the real heart and soul of a people. Although beliefs differ widely depending on racial and national traditions, we have found in nearly all the folk-songs of these peoples an underlying thread leading toward an Ultimate Value whom we call God, toward a continued existence after death, which we call Immortality, and toward an ideal home, -we call it Heaven. Thus the simple, once-despised folk-song has not only contributed to the best music of the world, but has also helped

to preserve for us our religion.

PART III

The Spiritual

In seeking for indigenous folk-songs in the United States, by far the greatest contribution we find is made by the Negroes. There are some who claim that these contributions are in no way different from folk-songs of other people, while others see in them unique characteristics. It is true that the Negro has voiced in them his joys and sufferings, his longings and aspirations, and that we find game songs, lullabies, and dance or 'reel' tunes as in other national collections of folk-songs, yet nowhere can we find the rich, fervent outpouring of religious hopes and convictions as in the spirituals, except it be in the Bible. Edith Talbot, a teacher at Hampton has said, "Hymns more genuine than these have never been sung since the Psalmists of Israel relieved their burdened hearts and expressed their exaltation". In fact, the more research that is carried on in the field of folk-song, the more unique becomes the Negro spiritual.

Origin. In regards to the origin of this group of songs, there are two theories. Some doubtless represent the spontaneous expressions of a group, while others are chiefly the works of individuals. However it is difficult to draw a distinction between such origins, for in the majority of cases, a spiritual represents a combination of these two methods. Frequently it was an talented individual who, in a moment, created a few lines, some or all of which were seized at once by others who perpetrated them. Of course some lines were forgotten as soon as they were composed. Consequently another individual would substitute lines of his own for those he could not remember. Under this process we can easily see why there have been so many modifications and variations of the melody or text of a given spiritual.

Under what circumstances then did these songs arise? It is but

natural to suppose that most of the spirituals arose at a religious 'meetin', although there is no reason to limit the origin of them to such a location, for even while at work or in evening meditation after a long day's work, the Negro's mind frequently sought rest in thinking of his religion. Since the Negro emotions, once aroused, demanded some form of intense, continuous expression, his love for music naturally combined such expressions with rhythmic melody.

Perhaps the musical expression came at the end of a sermon during which the worshippers had followed the preacher in a mental state of song. An impressive phrase or sentence emphasized by the preacher frequently became the theme of such a spontaneous exclamation. Other individuals filled with similar emotions, but impressed with different thoughts, successively gave vent to their feelings and adopted the melody first suggested. These isolated expressions of song might quickly be joined to a familiar chorus or refrain suggested by another, and then and there originated a song. Perhaps the combination was remembered and sung at a following service, but we may feel reasonably certain that many of these simple outbursts were forgotten as soon as the words of the preacher, and cannot be reassembled for our appreciation.

Just as these songs arose from the sermon, others were suggested through prayer. Many pathetic requests or expressions of praise were not only said by individuals on their knees, but these were frequently incorporated in the songs that followed the prayer.

But the largest number of these songs probably arose in connection with shouting. "The ring shout" was one of the favored customs among the Negroes. It took place on Sunday or on 'Praise nights' in some cabin where the meetings were regularly held. During the former part of this meeting, familiar hymns were 'lined' by a leader, after which arose a series of wailing cadences by the congregation. Then after the formal devotions were over, the benches were pushed back to the wall, and old

and young came to the center of the floor. Then followed a period of song mingled with a shuffling motion and hilarious shouts. Forming a ring, they began to move slowly at first as they sang a familiar old spiritual. The pace was gradually quickened until the motion acquired signs of frenzy. At the side of the room, a few of the best singers and shouters encouraged or 'based' the singers by leading the body of the songs, clapping their hands on their knees. The same musical chant was repeated over and over for hours until it became a monotonous chant and people dropped out of the ring from exhaustion. The solemn gravity with which these individuals took part in this ceremony made it difficult for them to understand how a person whose religious ceremonies were orderly and quiet had ever 'gotten religion'.

In reality, the 'ring shout' was merely a survival of a primitive African dance. In Louisana and South America, where the influence of the Catholic Church and the Church of England prevailed, the ring shout under religious guise was forbidden since it was inconsistent with the the forms and philosophies of these churches. Nevertheless, this African ceremony was preserved as a social function, and although it has practically died out in the United States, it is still practiced every Saturday night in Eastern Venezuela, and similar monononous chants are still invented there. Of course many of the secular songs also arose from these gatherings, but the custom well accounts for the fact that most of the spirituals have rhythms well adapted to dancing.

Another explanation of the rise of these songs is given by the travelling bard. Just as there were visiting parsons, there were visiting singers, and a congregation usually looked forward with eager anticipation to a visit from one as 'Singing Johnson'. Such a bard was one who was particularly gifted with a strong voice, a good memory, a sense of music, and a talent for poetry. With his special ability to improvise

tunes and phrases,he would introduce the congregation to some new songs. Although at first the group might hesitatingly sieze the response to the lines the leader would sing,it was not long until not only the refrain was correctly sung with gusto,but certain members could also join in the leading lines when he repeated them.After the visitor left, the congregation possessed some added bits to their store of songs,and if perchance they could not recall all the leading lines used by the former leader,new ones would be improvised as they sang it together.

But it was not in the 'meetin house' that all of these songs were born.Many of the spirituals as well as the secular songs were composed while the Negroes were at work.Frequently they would attempt to shorten the long weary hours by singing.The co-workers readily recognized any new expressions that were introduced and encouraged such new contributions to song.Thus many good spirituals have likely been born in cotton fields or on the roads as accompaniments to the regular rhythm of pick and shovel.

Then again,there are those spirituals that came first from the lips of a faithful colored 'mammy' who attempted to escort a little one to the land of dreams.The soothing effect of rhythmic melody and swaying seems to have been recognized by these tender nurses when putting a child to sleep.It was not difficult for an imaginative mind to supply words to accompany the rhythmic melody, softly hummed at first, and how natural it was to turn to angels and religious themes for the words!

Some of the later spirituals were also composed on the moment by those Negroes who were sought by the white man to reproduce some of the older spirituals.Frequently the singer would mix a number of old ideas and songs together or create new ones,and the seeker,paying an attractive price for the song,would go away satisfied with a discovery of an 'old' spiritual,when in reality it was the first time

it was ever sung.

Although some verses may have been written with the avowed purpose of song writing, any poem possessing rhythmical qualities could hardly escape being set to music. We may say however that the great majority of these songs were not written down as poems, but were the result of the Negro's ability to improvise new songs at the moment he wished. Drawing from his unlimited store of songs, stories and experiences, he merely chose a theme and sang, and there was created a new song.

Mixture of subjects. It is difficult to say where the sublime ends and the ridiculous begins, for the serious is so interwoven with the ridiculous that one can easily see why a song can cause laughter at the same time that it produces serious thoughts. The general lack of logical sequence of thought sometimes results in ludicrous transitions as illustrated by

> (Mary Magdalene) "Washed her feet and she washed them clean.
> I leave tonight on the mid-night train".

Although to a well-informed mind these 'sperichils' may appear ridiculous and irreverent, we must remember that they were not so to the people who sang them at a camp-meeting or semi-private gathering. Even though the spirituals were sometimes intermingled with non-spiritual touches, the solemnity of the prevailing theme doubtless conveyed to the minds of the singers the ernest truths of his religion. The real substance of these songs, though binding together a tangle of strange subjects, discloses unmistakable evidence of a child-like faith and trust in God.

Source Material. Since religion to the Negro was not a hard, rigid and dogmatic ethical system but primarily an emotional experience, he not only sang of his beliefs and convictions, but also of the various experiences he had. He also sang of the church, the Christian, or 'the world' as well as of sin, evil, and the devil. But by far the greatest body of material of the religious songs came from the Scriptures, and the

frequency of certain allusions indicate which parts of the Scriptures were most favored and best known to them. These Scriptural characters and scenes, although treated in homely language or high-sounding diction, are ~~neverthless~~ vividly portrayed with concrete imagery. Can we wonder that the trials and tribulations of the Jews as described in the Old Testament, would appeal to a race experiencing similar bondage and suffering? A religion tested by Moses or Daniel seemed to offer the only refuge and consolation to a soul in poverty and slavery. Descriptions and prophecies of the Prophets who depicted the glories of 'the other side of Jordan' furnished much subject matter for the spirituals. Again the singers might draw from Revelations in describing the last day or 'de new Jerusalem'. Nor are the Gospels and Epistles ignored. In fact from these spirituals we could almost reconstruct all Biblical history and teachings if we no longer had a Bible. With this material, expressions of morality are frequently inculcated in such a way that there can be no question concerning the point of the moral, for after the story of the mote in the eye, we are told

"You'd better lef your sister's door
And keep your own door clean". (18).

OOld Testament Characters. We see then that even if a Negro was unable to read or write, he might nevertheless be well-versed in Biblical history. Hardly a character or story from Genesis to Revelation has escaped mention in at least one spiritual. What then do these spirituals tell us of the Old Testament? We are informed that 'God made Adam out 'o the dust of the earth' and placed him in the garden"'bout de cool of day". Later the Lord "tole Noah fer to build him ark" and, while his work progressed, "de proud began to laugh and de silly point der finger" and called "Brudder Noah" a foolish man. After the ark was built, the Lord sent a "forty-days rain" and eventually the ark began "a-moverin". In due time the ark rested on Mt. Ararat and God showed Noah "de rainbow

sign" as a promise that there would be "no more water, but fire next time". The builder of the ark is firmly impressed upon the minds of those who sing the sort of catechismic song wherein the leader asks "Who built de ark?" and the people reply in the refrain, "Brudder Noah built de ark".

Another favorite Old Testament character is Moses. We learn that the Lord told Moses to go "way down in Egypt-land" and tell Pharoah to let the people go. In others we are told of Pharoah's unfriendly reception of this request, and how the Lord punished him by getting "'los in de Red Sea". Perhaps the joyousness with which the Negro sings the chorus "didn't ol' Pharoah get los'", may be somewhat antithetical to Christian teachings, but he probably sang what he felt. Again, the sisters were urged to join the leader in singing because Moses' sister "did help him sing". After Moses received the law from God on Mt. Sinai, the end of his history is told in two simple lines,

"Moses lived till he got old;
Buried in de mountain so I am told". (12) p. 50

With such a thrilling yet successful life, no wonder the Negro sings

"I want to go where Moses trod,
For Moses gone to de house of God". (12) p. 51.

Or again Daniel is the hero lauded, for while he was in the lion's den, he never failed to continue his daily devotions "in spite of all those wicked men". In answer to his prayers, "an angel came from Galilee and locked the lions' jaw", and thus Daniel was protected. Just as the Lord "delibered" Daniel from the lions, he similarly delivered "Brer Jonah" from the whale wherein he "sailed" for "Three whole days and nights", and the Hebrew children from the fiery furnace. These examples afford a great optimistic hope to suffering humanity, for since God so marvelously delivered these saints, "why not-a every man?".

The strategy that Joshua employed when he "fit de battle of Jerico" is vividly described. We are told that he marched up to the walls with

his spear in his hand and cried,"Go blow dem ram horns".He also commanded the people to shout,and immediately "de walls come a-tumblin' down".

Or we may learn how Samson was "fooled"by Delilah,how David "killed about a thousan' of de Phillistine",how "de band ob Gideon" bowed on their knees,or that "Bruddah 'Lijah" is "gwine to ride in de chariot in de morning".Father Abraham is "settin down side of de Holy Lamb", while Isaiah is "mounted on de wheel of time".Ezekiel not only saw a great vision of "de wheel",but when "he spied de train a-comin',he got on board".At another time he was "down in de valley wid his head hung down".We also hear of "'Raslin' Jacob" and "Sister Hannah" or Hagar, and no character of the Bible is considered too great to be called "brother".Most of the spirituals do not present the stories concerning these folk in logical sequence,but aim merely to include as many characters as possible in a single song so as to help draw the suitable moral conclusions.

Of the New Testament characters,not only do we learn of Christ's history and teachings,but also of the experiences of the Apostals and other characters of importance.Although some people may say that John the Baptist was "nothing but a Jew",we are reminded that he "was a preacher too"."Mary wept and Martha mourned" at the death of their brother Lazarus,but this sadness was turned to joy when Jesus "Loosen' de man from under de groun'".Judas was "a deceitful man",but Pilate "called for water to wash his hands".Even though Paul and Sixlas were bound in jail,this did not prevent them from singing "God's praises night and day". While John was "on de islan'",he"saw a man wid seven lamps in his right hand"as well as "de holy number sittin' on de golden altar". "Fishin' Peter" seems to have had many experiences;for Once he fished all night "but didn't catch anything till break o' day"; Another time he attempted "walkin' on de sea" but was unsuccessful.However while he

was "preachin' at Pentecost" he was "endowed wid de Holy Ghost",and perhaps this is the reason that he is frequently implored to "go ring dem heabbenly bells".When one hears these bells,he will soon be privi-ledged "to walk in Jerusalem,jus' like John",but the great requisite is "to be ready".

King Jesus. Of course the New Testament character concerning whom we find the most spirituals,is Jesus.Although there are not as many songs of his birth as there are concerning his mission and attri-butes,we may find a few Christmas carols among the spirituals as RISE UP,SHEPHERD,AN' FOLLER,or GO TELL IT ON DE MOUNTAIN DAT JESUS CHRIST IS BORN. Jesus is known not so much as a"Savior" as a "King",and the vivid descriptions of "King Jesus" make him quite real.As seemed con-sistant with royalty,he was "a-ridin' all de time" in a great chariot drawn by "four white horses side by side",and "when King Jesus speaks, the chariot stops".A wonderful event is anticipated for we are told that someday "when he comes ridin' by" he will distribute to the good souls "wings to ride and fly".Even though he is "the King of Kings" or "Lord of Lords",he is not idle for "no man works like him".As evidence of this we are informed that"he built a platform in de air" where he "meets de saints from everywhere".

However this great King is the bosom Friend of the Negro,for he sees in Jesus a Person of willing sacrifice and unending mercy.The Negro tries to show us how much we are indebted to Christ for salvation, and speaking from his own experience sings

> "Ma Jesus lowered his mercy down
> An' snatch' me from de doors of hell,
> An' took me in wid him to dwell". (12) p 43

It is Jesus only who has the power to "move po' sinners' sins away" and liberate those who are entangled in "de miry clay".His miraculous powers are unlimitedfor he not only can make "de dumb to speak"and "de cripple walk", but he can "do mos' anything". This Jesus is also very

kind for he feeds the hungry, clothes the naked, and gives drink to the thirsty, and one soul testifies that once he was lost in a dark wilderness and "Jesus han'me de candle down". Jesus nevertheless leaves some work for the individual and appears to help those that help themselves for one singer confesses, "Mas' Jesus gib me a little broom fer to sweep ma heart clean". He frequently takes the initiative in seeking the service of men for we are told that he comes and knocks at the doors of men's hearts, seeking admission.

When this King is not riding in his chariot or performing his wonderful deeds, he may be "settin' on de throne of heaven" waering a "starry crown" and "A long white robe" similar to the ones which these people hope to possess eventually. Or since Jesus is also the Captain of "the old ship Zion", he may be out on a voyage safely steering this vessel through another cruise.

The suffering of Jesus is not overlooked. It is probably because of their experiences of servitude that the Negroes have been able to depict so vividly the crucifixion scenes and to express such sincere ~~sincere~~ sympathetic feelings. The sad minor melody that accompanies the words, "They crucified my Lord, and he never said a mumblin' word", or "They nailed him to the cross", or "Jus' bowed his head an' died", adds much to the expression of tender pathos. Another beautiful song similarly dwells upon the crucifixion by changing one sentence in the separate stanzas. One is asked "Were you there when they crucified my Lord", or "when they pierced him in the side" and "the sun refused to shine". The emotional effect is greatly enhanced by a long hold and slur on the exclamation, "oh", which is followed by "sometimes it causes me to tremble, tremble, tremble". "The cruel Jews" are not only charged with the murder of Christ, but we are also informed that they were the ones who took our Savior and laid him in a sepulchre, after which they placed a watchman besides the grave "for to see when he rose".

However the story of Jesus does not end here for in another spiritual we learn "He rose and flew away on Sunday morning". Although Christ is expected to come back to earth again, we are assured that he will not pass through similar suffering for " he aint comin' here to die no mo'".Because of the great sufferings endured by this kind Friend,the Negro has truly learned to love the Son of God and therefore he sings joyously "Dere's no one lak Jesus" or "You can have all dis worl',but give me Jesus".

Heaven and Home. If this life was hard and hopeless,the future life was rich in promise and hope and would richly compensate for the ills of this life,providing the Negro chose to live aright.To this subserviant race,heaven is a place of eternal bliss mingled with material splendor.It is but natural that this conception should center about a home,-not a home disrupted by family schisms and misunderstandings,but the ideal home where the bonds of family life are valued as sacred.He therefore anticipates with pleasure the time when he shall share the love of such a home and comforts himself as he sings "O what a home dat will be"or "I'm on my journey home".

The location of this heavenly home is naturally "far away".Perhaps it is "'way beyond de moon" or merely "in de skies".The dimensions of the place are suggested by the phrases "Heaven is so high you can't go over it","so low you can't go under it","so deep you can't go through it",or "so wide you can't go around it".It is frequently known as "de new Jerusalem",the "land o' Canaan" or the "promise' lan'",which seems to be separated from the earth by a great sea or river,for we hear "my home is over Jordan"or "I'm boun' ter cross Jord'n in dat morning". Even though the definite location is a bit vague,we are assured that heaven is " a high and lofty place" and the various names represent the same ultimate abode of bliss.

There seem to be different methods of reaching this desired

abode.If one is fortunate enough to board the "old ship Zion" which is in the harbor,his destination is secured for this ship "never rocks or totters" since "King Jesus is her Captain". This ship has landed "Many er thousand" in the promised land and is generally "a-waitin' at de landin'" for more passengers.

Or if one prefers to travel by land instead of by water,he may board "de gospel train" which is "nearin' a stop".This is the same train that has carried many "brothers","sisters","mothers","fathers","preachers","deacons",etc.to the Kingdom; however one can never tell but that it may be the last trip it will make for passengers,and therefore one had better be prepared to board it .Although "de fare is cheap and all can travel alike," since there is "no second class aboard dis train", everyone must purchase his own ticket.As the time of the stop is limited,all who are not prepared are urged to hastily secure tickets lest they see their friends ride away toward heaven while they are left behind.

Again heaven may be reached by "climbin' Jacob's ladder".This is a slow process,but since "every roun' goes higher",it eventually leads to the coveted place of rest.However one cannot reach it "if he aint got de grace". Others may receive wings from Gabriel or King Jesus "one O' dese bright mornin's".These fortunate ones need but to spread them and "cleave the air"and "take flight up to the skies". Or it may be the "tail of a kite" or the "sweet chariot" that transports the poor Negro to this celestial home.To be invited to enter the chariot and ride away to heaven with King Jesus or the angels,is a pleasure scarcely to be excelled.

At no time is there any doubt that the singer will get to this place of Divine abode.He is quite certain that his name is "written in de book of life" and proudly tells us what he will do when he gets

to heaven.Perhaps he will "set right down and ask de Lord for starry crown". He will put on his "golden shoes" or "silver slippers" and walk about the streets of Zion.A curious magical power seems to accompany the wearing of such "gospel shoes" for then he will be able to "walk upon de air".He will also receive a "golden harp" and will accompany "little David" in producing the "sweet music of heaven".His voice will be raised with those of angels as he sings "in de hebbenly choir". After he puts on his "long white robe",he will shout as he never did before.He will not feel strange in this new place for here he will be reunited with his relatives,preachers,deacons,and friends who preceded him to heaven.The familiarity with which he speaks of God and Jesus suggests the intimate friendship that already exists between them,for he sings

"I'm gona argue wid de Fadder and chatter wid de Son
And talk about de worl' I jus' come from", (16) p.67

or

"Ah'm gona have a little walk,
Ah'm gona have a little talk
With ma Jesus". (16)

Perhaps a bit of selfishness is hinted in "Me an' my God goin' to do as we please",but it nevertheless suggests the unlimited freedom he hopes to enjoy in heaven.Since there can be"no more hard trials" and "no more tribulations" in this place,he will enjoy peaceful repose and may content himself by sitting down " by de banks of de ribber" and watching the "clouds of love with silver lining" pass by.

The splendor of heaven is unexcelled.Although there is a slight conflict in details since some think "de streets are pearl an' de gates are gold"while others expect "golden streets" and "pearly gates", in either case a place of material grandeur is assured and the "gates are always open".One may drink from the "living fountains" or rest in the cool shade of the "green trees".Although there is"glorious sunlight ever shining",there is "no sun to burn you".Nor need one fear

stormy weather or rain for "dere's no rain to wet you".

In this beautiful city one will live "in a bright mansion" and his daily fare will be "milk and honey". He will hear "no whips a-crackin" nor mistresses calling, and he himself will be master of the heavenly property.

Since these imaginative descriptions of heaven were so much in contrast with the Negroes' earthly life and surroundings, no wonder that he passionately wailed "I wa-ant to go up dere", or fervently prayed God to send the chariot or the angels to carry him to "heaven's bright home".

Hell and Satan. Although every Negro may be quite certain that he will not miss heaven when he dies, he may be extremely skeptical of the ultimate destination of his brother, for does he not sing "everybody talkin' 'bout heaven aint a-goin' there"? In contrast to "the beautiful city up yonder" there is "a dark an' dismal place" known as hell, to which many people will be doomed at the judgment day. We learn that

"Hell is deep, an' hell is wide,
An' hell aint got no bottom or side", (12) p 49.

and that the people who are unfortunate enough to have to live there "burn all day". It is through the kindness of Jesus only that one is rescued "from de doors of hell", and if one finds himself on the "crowded road to hell", the best thing to do is to turn about and "flee to Jesus".

The most important inhabitant of this place of eternal damnation is Satan, although he has many princes and servants living with him. The conception of "ole Satan" is just as concrete as that of "King Jesus". Satan is the proverbial enemy of the human race, and one must ever be on his guard against the subtle tricks of this demon lest one fall under his power and be hopelessly lost and doomed to torment. His methods of trickery are suggested by

"Ole Satan lak a snake in de grass,
Always in some Christian's path", (12)p.39

or

"Ole Satan wears a hypocrite shoe,
Ef you don't mind, gwine-a slip it on you". (16)p.226

He seems to like to "grab"people while "walkin' along",but if the victim is real quick and clever,he may evade being caught.If such a narrow escape is experienced,the soul may sing

"Ole Satan's mad an' I am glad,
He missed the soul he thought he had". (12)p.40

Particularly does Satan hate those who thus escape from him after he thought they were securely captured.Consequently he will not leave a soul who professes conversion,but is likely to redouble his efforts to recapture him.Therefore he often appears to people when on their knees praying,and suggests,"Young man,you're too young to pray",or whispers,"I'll get you when you leave dis place".A person confronted with such a threat might truthfully sing

"Oh brudder,dat scare me to ma heart,
I was 'fraid to walk-a when it was dark". (4)p.212

Although Satan carries " a black Bible under his arm",he is a "liar and a conjurer".He is never idle but is "a very busy ole man", following Christians and throwing in their paths rocks which are later removed by Jesus. He is always causing people to get into trouble and delights to see them struggling in his meshes.He is not so likely to trouble a man who is engaged at his work as one who is idle,and he trembles when he sees "the weakest saint upon his knees". The celerity with which this beguiler can run makes it useless to hope to out-do him in a race,for one singer confesses

"I tell you brother you better not laugh,
Ole Satan'll run you down his path;
Ef he runs you as he run me
You'll be glad to fall upon your knee". (4)p.212

However,even though "de debbil" is a swift runner and seems to be very strong in conflicts,one needs but to use a little will-power

to outwit the trickster and disappoint him. If one faces him boldly saying,"go 'way,Satan,I doan min' you",he will cower away without further trouble,and

"ef you want to see ole Satan run
Jes fire off dat gospel gun". (12)p.39

When a person has thus put "de debbil on de run",he can sing with great satisfaction,"ma Lawd, didn't he run",and feel assured that he is having more difficulty in gathering recruits than he anticipated when he once boasted to Moses,"now one half of dem people is mine".

Death. Some of the most beautiful spirituals center about the theme of death. By the Christian,death is not to feared but longingly hoped for. If the Negro expressed his true feelings when he said"dis ole worl' been a hell to me",perhaps we can readily understand why he could sing "I'm so glad Death is in dis lan'"or "I bless de Lord,I'm going to die". In spite of the indescribable uncanny effect produced by the wierd melody and strange syncopation which accompanies "Death goner lay his cold icy hand on me",he seems to mean every word he says when he sings "O Death,you are welcome" or "I don' know what you want to stay here for".Death may be symbolized by the "sweet chariot" which the Christian longs to see "Swing low" for him. Jordan and the sea also furnish abundant figures for Death.It is a "wide" and "deep" river which one must cross or wade through. The waters are "chilly and cold" but when a soul successfully reaches the other side he can sing exultingly

"I've landed my feet on Jordan's sho'
Now I'm free for ever mo'". (9)p.52

"The sinnah-man" may have less pleasure in facing Death for to him Death comes " a-steppin' quietly" and whispers "you been heah long enough to pray God for your sin".No time will be given for repentance and the victim will have to take the consequences.

Even the grave-yard solemnities are accepted with great resignation and the singer may see himself being lowered into his grave

with "golden chains", while a "sheet" covers his lips. However he expects to enjoy great freedom even in the grave for he says, "Guina lay in de grave an' stretch out ma ahm an' sing in de grave-yahd".

Resurrection and the Judgment. Another favorite theme in Negro hymnology is that of the resurrection and the judgment. Ezekiel's vision of the dry bones furnishes much symbolism for this treatment. The fact that "dese bones gwine ter rise agin" or "dese dry bones of mine shall come togedder in de mornin'", is frequently used to warn the sinner concerning the future. The one day that the sinner will hate to see and the Christian long to see, is the resurrection or judgment day. Then, not only will all sinners be doomed to eternal punishment and all Christians "fly" to heaven, but the present order of earth will terminate in a remarkable way.

The manner in which this will all come about is something as follows:- One of these "bright mornin's", the Lord is going to become "tired o' bearin' for poor sinners". He will then tell Gabriel to get the "silver trumpet" from "behind de altar", to go down to the sea-side and there place one foot on dry land and the other on the sea; then he is to raise his one hand to heaven and blow his trumpet "calm and easy" but "loud as seven peals of thunder". This will declare "dat time shall be no longer", and will be heard by all the dead as well as the living. Then things will happen as never before. We shall see "de moon a-bleedin'", "de stars a-fallin'", "de elements a-meltin'", "de forked lightnin'", "de coffins bustin", "de tombstones crackin'", "de bones a-creepin'", and sinners as well as Christians will be "a-risin'". The seas will give up their dead, and the "earth shall reel and totter". The sun will "forbear to shine" but the "whole world will be on fire". It matters not if one is buried in "The East or in the West", He will nevertheless "hear de trumpet sound in dat morning" that will call

all people to judgment.

Though sinners may run about aimlessly "screaming and crying", and attempting to find shelter among the rocks, they will find to their dismay that there will be "no hidin' place down here" and they will pray in vain "O rocks, don't fall on me". The righteous however will receive wings wherewith they will "cleave the sky" or march away to join "Jesus and his holy angels". The wicked will not only witness this separation with longing eyes, but they will be priviledged to look into heaven and see their mothers and friends who went there long before.

Then God will command Michael, the archangel, to "stretch 'at dividin' line" and will procede to separate "the sheep on his right hand" from "the goats on his left". "The book of Revolutions" will be brought forht and "the seven seals" broken on that "Mighty day". Although sinners may "keep a-prayin'" while "God is a-tryin' at de judgment bar", it will be "too late to pray at de judgment bar", and only those whose names are "written in de book ob life" will receive the rewards of the Kingdom. The sinners according to justice will be doomed to hell-fire and brimstone. Therefore the judgment will be a time of mourning and moaning as well as singing and shouting.

To help sinners avoid such destruction to which they are doomed, the judgment songs generally contain warnings for them, as

"O sinner man you better pray
For it look-a like judgment every day" (12)

or

"Bruddah, you better be a-prayin'".

Since there will be no room in heaven for "gamblers," "backsliders", "drunkards," liars", or "hypocrites", such are earnestly urged to reform, for "de ole time religion" is the only criterion of salvation "when de world's on fire". Or the warning may grow into an appealing friendly entreaty as

"Sinner, please doan let dis harvest pass
An' die an' lose your soul at last" (2) P 3.

The effectiveness of many of these appeals is enhanced remarkably by

a prolonged wail or frequent repetion of startling phrases soas to impress the sinner more fully with the terribleness of the event.

The Christian Life and Religious Experience. According to these Negro spirituals, the art of being a Christian is not an easy profession. Perhaps most Christians have their "mountain top experiences" and their "valley" experiences, and therefore can fully understand the Negro's meaning when he sang

> "I'm sometimes up, an' sometimes down,
> Sometimes almos' down to the grou'". (9)

These extreme types of experiences are vividly reflected in the songs of the Negro. There are those songs that dwell upon the hardships and afflictions that a Christian must face, but there are also those that ring with exultant joy and happiness.

Weariness. Although the experiences of slavery were likely responsible for the gloomy tone that pervades many of the spirituals, the real nature and intensity of their bitterness and sorrows were not openly expressed in plain words. They had to be very careful what they sang, for once a group of Negroes was imprisoned for singing "We shall be free", even though the song carried a definite religious interpretation. It is true that we find very few direct references to slavery. The keen suffering has been cleverly veiled in generalizations of religious significance and haunting minor melodies. Very often we find the journey of life represented by walking through a "lonesome valley" or "trabbelin'" on "a mighty rocky road" or through "a dark wilderness of woe". The sad pathos expressed by "Sometimes I feel like a motherless child", or "a home-e-less child" are not unusual. An unfortunate soul may wish he had never been born, yet his unfortunate condition never seems to smother his deep religious faith. Again, the trouble and hardships of life may be expressed by "Nobody knows de trouble I've seen", or "Po' me, trouble will bury me down". A story of crushed hope and keen sorrow doubtless

underlies "My way's cloudy". Perhaps the singer may confess"I'se bin weepin' like a willow an' a moanin' like a dove",or "sometimes I hangs my head an' cries",but he consoles himself with "Jesus goin' to wipe my weepin' eyes".The dull daily misery which slaves had to endure is suggested by "Weary Traveler" and "goin' to set down an' rest awhile when ma Lord calls me".One of the most pathetic of these songs is "I'm troubled in mind",the pathos being greatly increased by the accompanying minor strains.We need not wonder then that many preferred death to slavery and could sing "I'd rather be buried in my grave an' go home to ma Lord an' be saved",or could advise with solemn joy, "Little children,doan you moan when ma Lord calls me".

Joy and Happiness. However,Mr. White refutes the idea that these songs are expressions of the Negroes' sufferings due to slavery,claiming that the Negro is not of a brooding or pensive disposition. Whether this is true or not,we do see that the Negro could readily step from a mood of plaintive sadness to one of rejoicing and happiness.Since he did find much joy in his religion and pleasure in his emotional experiences,he could not fail to tell us of these as well as of his suffering.

Since religion in offering its hope for the future allowed him to see beyond his hardships and trials,he sang with joyous anticipation "I'm boun' to leave dis worl'" or "dere's a better day a-comin'". His keen imagination allowed him to transcend this world and have some great experiences of which he had to testify.Perhaps he had been "a-walkin wid de angels" or heard them singing;perhaps he had just taken a drink from "de fountain dat never runs dry";perhaps the Lord met him and spoke to him or permitted him to catch a glimpse of "de glory world" with its attractive splendor.Even in spite of the fact that a cruel slave-master had forbidden the singing of spirituals on his premises,he may have been one of a few faithful souls who were able to

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"steal away" into some remote place and to have had a wonderful time "wid Jesus". Experiences such as these were what caused him to 'feel de spirit movin'" in his heart. Once those inner wells of emotion began to overflow, the only satisfactory emotional expression was through the channels of song, prayer or shouting. Since he really believed "widout a doubt dat a Christian has de right to shout", prayers and songs were therefore frequently interrupted by "hallelujahs" or by "holy laughs".

Particularly did revival meetings play an important part in the religious experiences of these people. Here the Negro could not only give testimony of his own experiences, but he could tell other people how to improve their Christian living, or what kind of a life is necessary for salvation. He encouraged other souls to "keep er-inchin' er-long" for "twas inch by inch I saved my soul". Perhaps the Lord told him not to work on Sunday or that "it aint right to gamble, (or lie). on Sunday", and therefore others should not engage in such matters also. At a revival meeting one might be faced with the personal question, "Well, did you say dat you love Jesus?" If an affirmative response could truthfully be made, a shout would probably follow.

The conditions required for entrance to heaven are sometimes voiced in pointed language as

> "Ef you want ter go to heaven when you die
> Jus' stop your tongue from tellin' lies". (12).

Neither should a Christian care for "riches" or "dress so fine" since the "po' man" is more likely to enter heaven than the "rich man". However, the positive emphasis on the joys of the future are more obvious than the "don'ts", and therefore more people were probably drawn into the "heavenly path" than scared into it. Surely the Negro must have found genuine pleasure and joy in his religion, or else he could not have sung "O religion is a fortune", or "'Ligion is so-o sweet".

Christian Warfare. During the Civil War the songs concerning the Church militant proved quite popular, since there was little strain on the symbolism. Even in the camps, groups of colored soldiers would sing these songs until officers were touched by the sincere truths taught by them. It was not unusual for Negro singers to call themselves "soldiers of de cross" or "heaven-boun' soldiers", for to be "a soldier for Jesus" was a great priviledge. One slightly sceptical of his own courage might ask his friends, "Do you think I'll make a soldier"? If encouragement led him to "enlist" in Christian service, he would probably be greeted by the older veterans in the service with, "One more soldier here to help me bear the cross". However no "cowards" are sought in this enlistment, and only "men who're not afraid to die" are welcomed. Although the prospective volunteer is informed that "fierce and long will be the war", he is encouraged by the avowed loyalty of other "Christian soldiers" who sing

"I never will give up my shield
Until the devil's made to yield". (16) p205.

If the prospective recruit hesitates to volunteer, he may have to face the mental picture of "the heavenly army" with the "white horses", the "bright armor" of the men "all armed and dressed in uniform", all "on parade" under the leadership of King Jesus as "General". Who then could resist to join the army "marching to Canaan's land"? The greatest test of heroism is to "die in de fiel'". Fighting with "gospel armor" could bring no defeat, and one could easily sing with a sword in his hand.

The rhythmic steps of a marching army, or the beat of oars in rowing a group across a river, is suggested in "MY ARMY CROSS OVER." Another feature of army life that impressed the Negro deeply was the roll-call, when men were lined up to answer to their names. The association of this incident with the judgment was clear. Therefore the Negro sang, "Don't call de roll till I get there", or "I'll be there when dat

general roll is called".

There is one song that arose about 1865 which has rather recently come into favoritism among all Christians. Arising in a period when the realities of war were still clearly in mind, it suggests that restful peace is more to be desired than warfare. Today, when Christians are more actively engaged in promoting world brotherhood than ever before, we turn back to one of these old spirituals for a slogan for peace propaganda. Consequently many of our young people in summer camps and colleges are singing "Aint goin' ter study war no more" with as much enjoyment as it was sung many years ago by our colored brethren.

We see then in these simple, child-like songs, great religious truths voiced by a people once destined to endure much bitterness in life. Whether the melodies were plaintive joyful or triumphant in character, they seemed to have helped to stimulate religious fervor and to strengthen the Negroes' faith in a personal God. To him God was a reality, not a myth. He spoke to them in the fields of cotton, rice or cane as frequently as in the cabin meeting. In these songs we can find no doubt concerning the value of sincere prayer. They also reflect an unshaken belief in immortality and the power of Christ in effecting men's lives. Truly the Negro finds real enjoyment in his religion, and as Professor Odum has said, "Song is the cornerstone of the Negro's religous life". If therefore these crude, imaginative spirituals have helped generations of people to catch glimpses of the values of Christian faith, surely they must be worthy of careful preservation.

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Part IV

Contributions to Christian Song.

Let us now consider the relation of these phases of song to modern Christian hymnody. In the progress and rapid growth of hymns during the past fifty years, have we developed an entirely new type of religious song, or can we still find many traces of these earlier phases of song?

From our brief study of carols, folk-songs anf spirituals, we have found that each is but a branch of the same tree of song and therefore it is difficult to draw concrete lines of distinction between them. Since many carols as well as spirituals are folk-songs also, we cannot say that in a given hymn collection we find a definite number of carols and of folk-songs. However practically every modern hymn-book is influenced by these fields.

General Themes. Did we not see that the themes of the carols were almost entirely Christ-centered? We learned there were carols concerning the nativity, annunciation carols, carols that told of the shepherds or kings, or carols that emphasized the incarnation of Christ and the universal joy it brought to mankind. Can we not find in every hymn-book a number of Christmas carols or hymns based upon these same themes? Although many of our Christmas carols are comparatively modern, as IT CAME UPON THE MIDNIGHT CLEAR, 1849, or O LITTLE TOWN OF BETHLEHEM, 1868, we find they tell us the same story that carols of the 11th or 12th centuries tell us. A few of our most popular carols as ADESTE FIDELES, a Latin carol of the 17th century, or THE FIRST NOEL, a French contribution of an earlier century, are examples of the traditional type of carols that have come down to us with little variation due to translations.

Then again, as the carols depicted scenes from the life of Christ, we find many hymns based on incidents of his life. In GALILEE BRIGHT GALILEE we see Jesus stilling a tossing sea, or in WE WOULD SEE JESUS

several incidents of his life are described.However these hymns seem to be based on incidents whichare historically recorded in the Bible while many of the early carols are based on purely legendary or imaginative incidents,as for example,the HOLY WELL carol.

Christ's triumphal entry is also narrated for us in song in our hymnals as in the hymns RIDE ON,RIDE ON IN MAJESTY or HOSANNA,LOUD HOSANNA THE LITTLE CHILDREN SANG.Just as there were early passion carols concerning the suffering and crucifixion of Christ ,there are modern hymns,as THERE IS A GREEN HILL FAR AWAY,which bring this theme to our minds.Similarly, the joy brought by the resurrection is no new theme in Christian hymns.The nature carols might also justly claim a kinship to such hymns as THIS IS MY FATHER'S WORLD.

Although the religious folk-songs may not have contributed directly to the subject matter of our church songs,we have found that many of them emphasized the existence of God,Heaven,and Immortality,-themes that will always be utilized in Christian song.We may also say that the spirituals have made no further contribution than this to our standard church hymns.However we cannot deny that they seem to have suggested much subject matter for the popular gospel songs used in many churches today. How many of us have not sung WILL THERE BE ANY STARS IN MY CROWN or

"I'm going home,I'm going home,
I'm going home,to die no more"?

In many Sunday Schools we can still hear that life is likened unto "a mountain railway".Perhaps they sing the prayer JESUS SAVIOR,PILOT ME OVER LIFE'S TEMPESTUOUS SEA. A quartette singing JUST OUTSIDE THE DOOR, may arouse the same emotional reactions as many of the spirituals concerning the resurrection or the judgment.Many gospel songs also dwell upon the themes of the Christian life and religious experience as the spirituals are wont to do.The weariness imposed by this world is not only reflected by the spirituals for it seems also evidenced in the gospel

song OH LAND OF REST FOR THEE I SIGH. The same joy and happiness that the Negro experienced when singing some of his songs might well come to one who sings O THAT WILL BE GLORY FOR ME. The idea of Christian warfare is still quite popular among us for not only do we sing ONWARD CHRISTIAN SOLDIERS but also the hymn THE SON OF GOD GOES FORTH TO WAR. Thus we see we can find in modern hymnody nearly all the themes utilized by the carols, religious folk-songs and spirituals .

Refrains. The gospel songs, more than the standard church hymns, seem to have taken over another characteristic of these three phases of song. Our study has shown that each of these fields of song ~~have~~ has been characterized by rhythm, and that this element was enhanced through the repetition of certain phrases or thoughts at regular intervals. Although some of our best hymns may have refrains, this element of repetition is more obvious in the gospel songs where a stanza is frequently followed by the same chorus. Among the carols the refrain was often not more than a single line at the close of a stanza, but in our gospel songs, it is frequently as long as the verse or even longer.

Texts. It is surprising to learn how many of our familiar hymns are essentially contributions from early periods of church history or from some country other than America or England. We learned that the carol grew rapidly within the church under the influence of sequences and the miracle and mystery plays. Therefore carols must not have been far separated from the hymnody of the church. Let us see to what extent then that we find traces of early church hymns in our present hymn singing.

We cannot begin here to give an exhaustive list of hymns that can be traced back to Latin origins, but we can see from a few illustrations how difficult it would be to get away entirely from this early Latin influence in our hymn-singing, for many of the hymns used in public worship are but translations of early Latin hymns. For instance

WE PRAISE THEE O GOD, WE ACKNOWLEDGE THEE is an original Latin composition which was probably sung by St Augustine and St Ambrose in 386 A D. From the 6th century we get WELCOME HAPPY MORNING, AGE TO AGE SHALL SAY, which was taken from a long poem on the resurrection by Fortunatus. To the 9th century is traced the vesper hymn, O TRINITY OF BLESSED THOUGHT, attributed to St. Ambrose, and ALL GLORY, LAUD AND HONOR, attributed to St Theodolph, bishop of Orleans. Although CHRIST IS MADE THE SURE FOUNDATION is a hymn written by Dr. Neale, it is based directly on the second part of a Latin hymn of the 9th century. DAY OF WRATH O DREAD FUL DAY and NEAR THE CROSS STANDS MARY WEEPING are a few of the contributions of the 13th century. The sad melody of the STABAT MATER causes DR. SCHAFF to consider this to be the most pathetic of all Latin hymns. Of course the English translation destroys most of this element. Other hymns bearing Latin origins are, THEE WE ADORE O HIDDEN SAVIOR, an expression of personal sdoration of THomas Acquinas, CREATOR SPIRIT BY WHOSE AID, COME HOLY SPIRIT, OUR SOULS INSPIRE, taken from a 9th century Latin hymn, and O SONS AND DAUGHTERS LET US SING, from the 15th century Easter carol, O FILII ET FILIAE. MY GOD I LOVE THEE has even a greater history than some of these for it comes from a Latin poem which was a version of an earlier Spanish sonnet. Other Latin hymns can be traced by consulting the index of authors in almost any hymnal and seeking further information of those authors who lived previous to the 15th century.

Among the Greek contributions to Christian song, we have probably the earliest known hymn of the Christian church, -SHEPHERD OF TENDER YOUTH. This is attributed to Clement of Alexandria who lived about 200AD. Then there is HAIL GLADDENING LIGHT which is a translation of an anonymous Greek hymn used in the vesper service of the Greek church. It is quoted by St. Basil in the 4th century. LORD JESUS THINK ON ME is from a Greek ode composed by Synesious, bishop of Cyrene, 375-430 A.D. From the 6th or 7th century we get THE DAY IS PASSED AND OVER. It is a cento

from some anonymous Greek verses used also in the evening service of the Greek church. St. Andrew of Crete has given us the original of CHRISTIAN DOST THOU SEE THEM,(660-732).To a slightly later period can be traced several of our Easter hymns,COME YE FAITHFUL,RAISE THE STRAINS and THE DAY OF RESURRECTION.The original hymn was written by St. John of Damascus and used by the Greek church in its Easter service. From a cento of Gregory Naziarien's "Hymn To Christ" we get the hymn O LIGHT THAT KNEW NO DAWN and to Anatolius is attributed FIERCE WAS THE WILD BILLOW. I doubt whether these early Greeks ever dreamed that twelve or fifteen centuries later Christians would still be singing their thoughts as we do today.

Since we saw that folk-singing received a great stimulus in Germany about the time of the Reformation,we should not be surprised to find many German contributions to our hymnals.In fact there is an abundance of German material in texts as well as in music to be found within hymnal covers.At once we may recall that several of our favorite Christmas carols,STILLE NACHT and Luther's CRADLE SONG,are German contributions.At least one of Luther's hymns is to be found in practically every hymn collection.The most popular is undoubtedly A MIGHTY FORTRESS IS OUR GOD,1529. WAKE.AWAKE FOR NIGHT IS FLYING was originally written by a Dr. Nicolai during an appauling plague of 1597. From the earlier part of the 17th century we also have such German hymns as FEAR NOT O LITTLE FLOCK,whose authorship is uncertain,NOW THANK WE ALL OUR GOD, Martin Rickart's paraphrase of Ecclesiasticus 1:22-24,or LORD OF OUR LIFE AND GOD OF OUR SALVATION,an ode written by von Löwenstern which reflects the disturbed conditions which accompanied the Thirty Years' War.

From a later period come the hymns of Paul Gerhardt.Among them is the famous O SACRED HEAD NOW WOUNDED which he translated into German from an original mediæval hymn sometimes attributed to St. Bernard of

Clairvaux.Other German hymns of this period that have found their way into our hymnals are such as COME MY SOUL.THOU MUST BE WAKING,MY JESUS AS THOU WILT, WE PLOUGH THE FIELDS AND SCATTER, JESUS STILL LEAD ON,etc. We also sing two hymns that are essentially real German folk-songs with unknown authorship.They are FAIREST LORD JESUS,sometimes called "The Crusader's Hymn",and the beautiful morning song,WHEN MORNING GILDS THE SKY. Surely we cannot deny that our Christian hymnody has been greatly enriched through these and other German contributions.

Other nations have also contributed to our hymn-books.Many of these are truly folk-songs.It must be born in mind that the original beauty and meaning of foreign songs can scarcely ever be repreduced in the English translations . We learn that THROUGH THE NIGHT OF DOUBT AND SORROW is of Danish origin. CHILD IN THE MANGER and O LORD I SING THY PRAISES are several hymns from the Gaelic-speaking people of the Highlands of Scatland. From an old Irish poem comes the hymn BE THOU MY VISION O LORD OF MY HEART,while I BIND UNTO MYSELF TODAY is based upon " The Lorica",an ancient legend concerning St.Patrick who landed in Ireland 432A.D. Among the Welsch contributions we find several written by a Mr. Williams. GUIDE ME O THOU GREAT JEHOVAH was first written in Welsh and published in 1745.Several others from his "Gloria in Excelsis",1772, are still in our use as O'ER THOSE GLOOMY HILLS OF DARKNESS, ONWARD MARCH ALL CONQUERING JESUS, and SPEAK I PRAY THEE,GENTLE JESUS. COME DOWN,O LOVE DIVINE is an Italian poem in "Laudi Spirituali",a 14th century collection of poems.Another Italian Contribution is ALL CREATURES OF OUR GOD AND KING,which is a free paraphrase of a song written in Italian by St. Francis of Assisi during the hot summer of 1225. MY LORD, MY MASTER,AT THY FEET ADORING,is a hymn taken directly from the French which appeared about 1748. The traditional FIRST NOEL can probably be traced to France also. In "A Missionary Hymn Book",1922,first appeared the hymn,ONE WHO IS ALL UNFIT TO COUNT.This is the only hymn we have

contributed by India. It was written by a Christian Native who was a distinguished poet of Western India. More extended research would probably reveal many other national contributions to our hymn-texts than are here noted.

Tunes. But not only have we preserved many of the texts for our hymn-singing, for the folk-songs have also contributed many melodies which we have considered worthy to be retained as hymn-tunes. Not only do we find sacred melodies as the Gaelic tune, "Bunessau", which was taken directly from the lips of a wandering highland singer, but we might even be a bit shocked to learn that the tune to which we sing SOLDIERS OF THE CROSS, ARISE is an adaptation of the melody, "Orientis Partibus", sung at the ridiculous medieval celebration of the Donkey's Festival. We also find several Irish folk-melodies. The tune, "Slane", is a traditional Irish air of a love song, "With My Love On The Road". (See Joyce collection of Irish airs.). "Old Hundredth", the tune to which we sing PRAISE GOD FROM WHOM ALL BLESSINGS FLOW, comes from a Genevan Psalter of 1551. "Toulon" and "St, Michael" also come from Genevian Psalters. "Dundee" and "London" are found in a Scottish Psalter of 1615. We find a "Swiss Tune" as well as a Hebrew melody, "Leoni". Several very familiar tunes are old English melodies as for example the tunes to which we generally sing FAITH OF OUR FATHERS, I THINK WHEN I READ THAT SWEET STORY OF OLD, and THIS IS MY FATHER'S WORLD. The traditional melody of THE FIRST NOEL also seems to be of English origin rather than French. However the tune "Corton" is a French melody.

From Germany we get the Chorals "Ems" and "Festus". Then there is the "Nun Danket" which is but a slight variation of a melody appearing in 1648, and the sturdy tune, "Ein Feste Burg", which accompanies Luther's hymn, A MIGHTY FORTRESS IS OUR GOD. The music that accompanies the children's song, GOD WHO HATH MADE THE DAISIES, is arranged from a traditional carol melody of the Rhineland of 1599. It is known as "

"Es ist ein Ros' entsprungen". The "Crusaders' Melody" is also of German origin. The tune that usually accompanies GLORIOUS THINGS OF THEE ARE SPOKEN, known as the "Austrian Hymn", was composed by Haydn for the national hymn, "Gott erhalte Frantz den Kaiser" which was sung on the emperor's birthday, Feb. 12, 1797. We also have a melody from the Netherlands which is linked with the hymn WE PRAISE THEE O GOD, OUR REDEEMER CREATOR, as well as a Russian melody which we sing with GOD SAVE AMERICA or KINGDOMS AND THRONES TO GOD BELONG. From Italy we get the tune, "Lugano" and an anonymous hymn-tune of about 1757 which we have united with the hymn, COME THOU ALMIGHTY KING, and other hymns. Or we may sing a "Sicilian Mariners' Melody" with the words, LORD DISMISS US WITH THY BLESSING. PRAISE TO OUR GOD WHOSE BOUNTEOUS HAND is frequently accompanied by the "Agincourt Song", a 15th century English melody from the song commemorating the battle of Agincourt. The melody of the Christmas carol GOOD CHRISTIAN MAN REJOICE can be traced back to about 1535, but both words and tune are probably much earlier in origin. The traditional melody of the "Cherry Tree Carol" is sung with MY SOUL THERE IS A COUNTRY. The tune "O Filii et Filiae" is found in various forms of the 18th century. From the Ancient Plain Song we get many tunes as "Jesu Redemptor" or "Veni Creator". There are many other ancient melodies as "Three doors there are" or even nameless melodies that can be traced to no definite Home-fields.

Thus we see that Christian Hymnody is greatly indebted to carols and the related field of Latin hymnody, to religious folk-songs of many peoples, and even to spirituals, if we grant to gospel songs a place among hymns. Not only have themes and forms been suggested by these phases of song, but even the very texts and melodies have been adapted for us by our modern hymn-writers and composers. We sing these hymns in our public worship services and little think of the extended history back of them. The fact that they continue to arouse anew in us the same feelings of adoration or praise as they did in many past generations is proof

enough of their sterling worth.

Into the fertile soil of a singing people, the acorns have dropped from these three beanches of the tree of song, and from the acorns have grown a forest of Christian song. According to the laws of heredity, not only does there seem to be variation from the parent types, but also great similarity. Since songs and hymns are still being made and will continue to be made, we cannot predict with accuracy the characteristics of the newer trees of Christian song. However, just as progress in the evolutionary process can come by preserving the good elements and eliminating the bad, let us be careful to preserve those earlier bits of song that have well voiced the human feelings and eternal truths, while we look forward to even greater songs of inspiration and truth. Just as the trees of a forest are ever growing upwards toward God, so may Christian hymnody ever strive to catch the loftier conceptions of God and His will for men.

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